DOCUMENT RESUME

ED 353 170 SO 022 142

TITLE	From Victory to Freedom: The African American Experience. Curriculum Guide: Elementary and Middle School Course of Study.
INSTITUTION	National Afro-American Museum and Cultural Center, Wilberforce, OH.; Ohio Historical Society, Columbus.
SPONS AGENCY	Columbus Junior League, Ohio.; RJR Nabisco Foundation, Parsippany, NJ.
REPORT NO	ISBN-1-880179-00-8
PUB DATE	91
NOTE	135p.; A project of the Ohio Historical Society. For the secondary school curriculum, see SO 022 143. Title on cover differs slightly from title page.
AVAILABLE FROM	National Afro-American Museum and Cultural Center, Wilberforce Office, Box 578, Wilberforce, OH, 45384.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Black Culture; *Black History; *Blacks; Civil Rights; Cultural Education; Elementary Education; Elementary School Curriculum; Fine Arts; Sciences; *Social Studies; United States History
IDENTIFIERS	*African Americans

ABSTRACT

This elementary and middle school curriculum guide contains three sections of instructional materials about three areas of African American life. The section "Community Life" includes detailed lessons on family, the church, education, business, and organizations. The section "Public Life" provides in-depth lessons on media, science and medicine, armed forces, the judiciary, civil rights, and sports. The section "The Arts" presents lessons on visual arts, music, literature, theater, and film. Each lesson has stated objectives, list of key terms, an overview, activities, and a bibliography. Appendices include: (1) Calendar of African American Events; (2) Events to Remember; (3) Additional Sources of Information; (4) Matrix of Cross-Curricular Activities; (5) Letters to Parents; (6) Visiting the Museum; (7) Museum Activities; (8) Labels from the Exhibition; (9) Teacher Bibliography; (10) Student Bibliography; (11) Audio-Visual Bibliography; and (12) Glossary of Terms. (LBG)

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FROM VICTORY TO FREEDOM

The African American Experience

Primary and Middle School Curriculum

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National Afro-American Museum and Cultural Center

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FROM VICTORY TO FREEDOM

The African American Experience

Curriculum Guide

Elementary and Middle School Course of Study

National Afro-American Museum and Cultural Center
Wilberforce, Ohio

A project of the Ohio Historical Society

Cover illustration and internal illustrations are by Ervin Henderson.

The cover illustration superimposes a contemporary American student upon two elements of traditional African art, a terracotta head and a strip of Kente cloth. The head is a fragment of a sculpture made in the Early Pavement Period at Ife by the Yoruba people, who presently inhabit Nigeria and the People's Republic of Benin in West Africa. Kente cloth is an African handwoven textile made in narrow lengths on small looms. For centuries, Kente cloth has been an art of the Ashante people of Ghana and the Ewe of Ghana and Togo. Each type of Kente cloth has its own name, and many of the design patterns are abstract representations of proverbs. Richness and complexity of Kente cloth historically indicated rank and wealth of the owner. Certain types of the cloth were also associated with particular rituals—weddings, mourning, or birth. Kente cloth thus embodies not only African artistry but also a whole realm of social and cultural meaning. In America, Kente cloth has been used in strip quilts, a favorite form of expression for Black quiltmakers during the antebellum period and later, through the present.

This curriculum was funded in part through grants from the Junior League of Columbus, Ohio, and the RJR Nabisco Foundation

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ISBN 1-880179-00-8

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Foreword

The original goal for the development of a National Afro-American Museum was to present the contributions Black people made to the development of the American Republic. The museum's exhibits were to balance the negative reports on urban unrest in the nation's cities. The rise in the number of Afro-American museums during the Black Revolution of the 1960s paralleled the growth in Black studies programs. Both movements were attempts to compensate for the failure of the American education system to provide for the inclusion of the role of Black people in American history and culture.

A project of the Ohio Historical Society, the National Afro-American Museum and Cultural Center opened its doors in 1988. The opening of this Wilberforce facility signaled a heightened commitment to the interpretation and presentation of the Afro-American legacy and a greater opportunity to understand the contradictions, dreams, and possibilities in American society. The National Afro-American Museum and Cultural Center chronicles and illustrates, through artifacts, documents, contemporary design techniques, films, and other media, the rich and varied aspects of the Afro-American experience.

The history of America is incomplete without an examination of today's Afro-American experience, the legacy of the thirty million Americans of African descent. From African villages and city-states to present-day roles in contemporary American society, this experience covers centuries of struggle and achievement, repression and resolve. It is a story of many parts, which together form a tapestry that elicits appreciation and understanding.

Nevertheless, after the passing of two decades, significant changes in the way African American history and culture are interpreted have not occurred in our nation's school systems. As we move forward through the twenty-first century, the nation will undergo dramatic demographic changes. Rather than the perpetuation of the neglect of African Americans, there will be a new call for a multicultural society with new emphasis on cultural diversity. Elementary and secondary education will have to be restructured to be more responsive to the needs of nonwhites.

While many school officials across the country are beginning to realize the need to be responsive to the concerns of all their students, they have been slow to incorporate the struggles and contributions of nonwhites. Our early review of educational literature revealed a scarcity of resources readily available for incorporation into history, social studies, and other curricula.

From Victory to Freedom offers a unique opportunity for school teachers to incorporate multicultural education into their school curricula. Developed to expand, not replace, what is currently taught in school, the curriculum is designed to be part of subject areas already taught. Just as the Museum exhibition "From Victory to Freedom: Afro-American Life in the Fifties" must be viewed within the context of American society, Afro-American history is American history and must be seen as part and parcel of the larger picture. Useful across many disciplines, the curriculum allows for Black history to be taught year-round and used by all

students and teachers, regardless of teaching styles or classroom situations.

This project was conceived to provide educational support materials for teachers and students visiting the National Afro-American Museum and Cultural Center's first permanent exhibition. It soon became evident that a narrowly based curriculum could not provide the support materials needed to explore adequately the themes in "From Victory to Freedom: Afro-American Life in the Fifties." Moreover, this curriculum has been developed to function effectively in classes that because of geographical boundaries cannot visit the Museum.

The project was funded by the Junior League of Columbus. We are pleased to acknowledge the encouragement of Mrs. Heather Ness, then chapter president. Once funded, the project was chaired by Ms. Beverly Flowers. Dr. Barbara H. Blake, principal, Columbus Public School System, was hired to do the research and writing. We are appreciative of the long hours donated by the Curriculum Advisory Committee, which reviewed numerous drafts of the document. We thank Edna Harper and Floyd Thomas, staff members of the National Afro-American Museum, for checking the facts and suggesting areas for revision. Special thanks to Dr. Barbara S. Glass who edited the final document and served as publication coordinator. I extend thanks to Juanita Moore who served as project director for the several years it took to complete the curriculum. The publication of the curriculum was made possible through the generous support of the RJR Nabisco Foundation.

The National Afro-American Museum and Cultural Center hopes that this curriculum will serve to move the nation just a little further toward a truly multicultural society.

John Fleming, Ph.D.
Director
National Afro-American Museum
Wilberforce, Ohio

Introduction

This curriculum is intended to enrich your class experience by illuminating the role African Americans have played in forming our national identity. As you and your class work through the units, you will learn both about Blacks' struggle for equality and their contributions to our collective culture.

It is now especially important to make Black history a part of every student's education. African American history is American history—it is entwined with, and inseparable from, the history of all who have made this land their home. The African American experience must illuminate any profound understanding of the development of our society. The African American experience has included an intense struggle to achieve the ideals so eloquently expressed in the documents on which our government is based—the Declaration of Independence and the Constitution of the United States.

Above and beyond their efforts to achieve racial equality, African Americans have created a culture that is rich and vast and has given strength and direction to its people. It is a culture that has added breadth, power, and beauty to American culture. It is a culture profoundly influenced in its development by the struggle for freedom and equality, which is too often considered an accomplished fact rather than a continuing challenge to all Americans.

The struggle of Blacks to gain freedom, justice, and equality is a nation's battle within itself to ensure that the American dream can be realized by Americans of every creed and color. The history of the struggle measures the ebb and flow of America's progress toward that goal. That history can be divided into three broad phases. The first was the campaign against slavery. The second sought equality under the law. The third is the current effort to secure economic equality with the assumption that this includes social equality.

Blacks have unremittingly pursued these goals. There have been peaks and valleys—a spurt of effort and a reactionary backlash. The struggle has never really stopped. Until freedom from prejudice and discrimination and bigotry is achieved, and until true justice and equality are a reality for all Americans, the struggle will continue. And the struggle will continue to draw strength and commitment from the African American community and from all Americans who embrace the noble ideals of freedom, justice, and equality for all.

Using the Curriculum

This curriculum guide is designed primarily for grades 4-8. Historically, school curricula in these grades have reflected most strongly the values and culture of the majority. Yet America is a land of diversity, and many groups have contributed to the development of its national identity. This curriculum can help students understand the value of all groups' contributions.

This course of study will examine the broad outlines of the African American experience. Within that context, the study will focus in particular on the Fifties, a cultural era from about 1945 to about 1965 that was of profound importance for Black Americans. While the Fifties era was a time of peace and prosperity for many Americans, it was a time of migration, frustration, protest, and upheaval for Black Americans. During these years, hundreds of thousands of Blacks left the rural South. Many others stayed to struggle against social and political repression. Especially in the South, marches, jail sentences, bloody retribution against Blacks, and poignant determination to pursue the dream of equality led finally to the passage of key legislation in 1964 and 1965, which sought to assure equal rights for minorities in America.

American concepts and images of the Fifties have tended to distort Black experience and contributions during that era. This curriculum is intended to reveal a more complete picture of America. In the course of this study, students will develop a deeper knowledge and appreciation of African Americans in the Fifties and before, while building improved critical thinking and decision-making skills.

This curriculum is an interdisciplinary program that helps students relate the past to the conditions of the present and the possibilities of the future. This guide can be successfully

used in varying classroom situations: mixed Black and White students; all Black students; and all White students. Most students will not complete every activity in this guide. Even students who have limited participation in this study, however, will reap an expanded awareness of African American culture. While this guide should not be used as the only means of understanding the African American experience, it will provide an excellent starting point.

Most teachers at the elementary school level will welcome effective, concise, memorable materials. This guide's format is deliberately clear and to the point; its activities are both exciting and practical; and its scope includes a range of learning situations. Because of the variety of topics and approaches presented here, the needs of most teachers and students will be accommodated. In general, the curriculum will help teachers transmit knowledge, develop skills, stimulate thought, and expand the interests of their students.

The material included here is intended to be illustrative rather than exhaustive. We hope you will not limit yourselves to the suggestions made here, but will use the curriculum as a springboard for creative teaching. We urge you to use all the resources at your disposal to help your students grow in knowledge, understanding, and appreciation of the significant contributions Blacks made to our nation. A more accurate picture of African Americans in the past will enlighten the future; for to know yesterday is to build a better tomorrow.

This curriculum is comprised of units organized under the loose headings of Community Life, Public Life, and The Arts. Each unit contains 1) objectives 2) a vocabulary list 3) an historical overview 4) activities and 5) bibliography. A specialized bibliography follows each unit of this curriculum. You may find additional sources by consulting the generalized encyclopedias, histories, and other reference works listed in the general bibliography near the end of this curriculum. Many of the works listed there contain chapters or sections you will find helpful with specific subjects. Additional information about science and medicine, for example, can be found in the *Encyclopedia of Black America,* ed. Low and Clift, in special sections entitled "Health," "Physicians," and "Nurses."

General objectives of the entire curriculum are listed later in these introductory pages. These general objectives will help the teacher gain insight into the purposes of the curriculum, as well as recognize potential for Black history education in a variety of cross-curricular activities. When embarking upon subject areas that cannot be taught exclusively from a textbook, some educators find it difficult to open class discussion about, or direct class attention to, the new area of study. Included here is a section called "How to Initiate the Unit," designed to minimize these difficulties.

Learning in any subject area cannot be confined exclusively to the classroom, and Black studies is no exception. This curriculum provides means to involve parents. Students will learn more as they, with parents, explore additional resources, such as the extended family, the community, museums, galleries, and other institutions that have documented the history of Blacks in the Fifties. Sample letters requesting parent involvement are included in the appendices to this curriculum. Listings of libraries with African American collections and of organizations and institutions that are dedicated to preservation of African American history and culture are also included in the appendices.

Evaluation should continue throughout this study and should include not only written examinations but oral reports, roleplaying exercises, writing assignments, and other projects initiated by either the teacher or the students.

Objectives and Materials Outline

I. Major objectives of the course of study *From Victory to Freedom: The African American Experience* are to
   - **A.** provide instructional direction to maximize the learning potential of the exhibition "From Victory to Freedom: Afro-American Life in the Fifties," and develop an in-school program that builds on the exhibition but that is not dependent upon it.
   - **B.** provide a sequential pattern of objectives, skills, concepts, facts, and generalizations about African Americans. The curriculum seeks to
     1. communicate what can be taught in various subject areas for students in grades 4-8
     2. develop an awareness of the values and attitudes of the Black community in America's past
     3. provide a flexible frame of reference that is adaptable to the unique and diverse needs of students throughout the United States.

II. This curriculum recommends a variety of materials and resources to augment the learning experience. They include
   - **A.** magazines and newspapers
   - **B.** audio-visual materials, including video cassettes, records and tapes, films, and photographs
   - **C.** library books
   - **D.** handbooks, pamphlets, and brochures
   - **E.** artifacts of the Fifties era.

Objectives, Grades 4-8

Through the use of this curriculum, teachers will be better prepared to guide students to

1. develop an organized method of reporting historical and biographical information
2. realize that no one race of people has a monopoly on intelligence and capability
3. distinguish between fact and opinion
4. make accurate observations
5. place African American history in its proper perspective in the story of America
6. read critically and be objective
7. develop an organized method of reporting and discussing lessons learned
8. bring their families into their studies
9. gain a more accurate understanding of the African American experience through critical observation of the news media and other sources
10. develop critical thinking as well as research skills
11. apply new knowledge in forming opinions
12. develop both racial pride and respect for others without becoming preoccupied with race
13. draw conclusions from the exhibition "From Victory to Freedom: Afro-American Life in the Fifties."

Additional Objectives, Grades 4-8

Additionally, through the use of this curriculum, students will be better prepared to

1. realize that the arts are cultural products used as a means of expressing and interpreting life
2. understand how the past affects the present
3. respect cultural differences
4. understand how values, rules, customs, and beliefs influence behavior patterns within a cultural group
5. increase sensitivity and empathy for others
6. cite the causes and effects of prejudice
7. analyze values and recognize that values are an integral part of the decision-making process
8. identify the contributions of ethnic groups to our nation's past and present
9. cite the importance of social institutions and their effects upon the individual, the group, the community, and the society
10. understand the need for a positive self-concept
11. predict how future trends will affect the individual and society
12. be more aware of one's environment and self
13. develop a scientific attitude toward the unknown.

Curriculum Areas/Skill Development

This curriculum assumes that skill development occurs in specific curriculum areas, as outlined below.

In the Language Arts/Writing/Reading curriculum area, the student:

- writes for a variety of purposes and audiences
- experiments with language in a variety of imaginative ways
- responds to literature through writing
- uses personal languages to express identity
- accepts the unique language styles and dialects of others
- makes generalizations and summaries
- appreciates, enjoys, and values writing as a way of knowing and communicating
- expands vocabulary
- draws conclusions
- understands main ideas
- evaluates and distinguishes between statements of fact and opinion
- uses study and library skills
- recognizes the ways in which themes in literature relate to life experiences
- identifies forms and genres in literature
- builds on understanding of the heritage of our own culture and other cultures through reading literature
- uses literature as a means for self-understanding, solving personal problems, and entertainment
- relates literature to concepts, topics, and information in other content areas.

In the Science/Health curriculum area, the student:

- collects information about the lives of scientists
- gives examples of knowledge supported by evidence
- develops skills in observing, describing, questioning, comparing, classifying, measuring, and drawing conclusions
- uses an organized method for solving problems
- matches names of scientists with their contributions
- discusses cultural and environmental differences that result in varying eating habits and health practices.

In the Physical Education curriculum area, the student:

- participates in activities that promote self-confidence, poise, and positive self-image
- uses leisure time constructively.

In the Arts (graphic, musical) curriculum area, the student:

- realizes the potential for expressing emotion in drawing and painting
- becomes aware of the art of other cultures with special attention to subject, product, and rationale
- compares music of other cultures
- relates songs to other subjects and cultures
- hears great artists and studies background
- sings songs individually and in groups
- creates simple melodies, descants, lyrics, and additional verses
- builds a basic music vocabulary
- understands and plays music in simple form
- creates movement to music
- listens to performances of outstanding artists via recordings and concerts and so begins to make simple judgments about his/her own art and that of peers and others
- experiences African and African American art and becomes familiar with visual symbols that represent African American cultural history
- creates art that expresses various aspects of life.

In the Math curriculum area, the student:

- decides what is known and what is required to solve a problem
- uses reasoning to work through a problem
- predicts possible outcomes based on data given
- interprets data in the form of tables or charts
- creates tables and charts from collected data
- selects and organizes information necessary to solve problems
- identifies missing or extraneous information.

In the Social Studies curriculum area, the student:

- demonstrates that knowledge is a product of all cultures
- identifies ethnic groups that exist in the community

- recognizes the existence of ethnic organizations in the community
- recognizes that values are learned
- distinguishes between simple statements of fact and opinion
- recognizes simple propaganda techniques
- begins to locate, gather, and organize data to support opinion
- recognizes that the history of a country influences its present and future
- recognizes that people have different values
- shows respect for, and knowledge of, individual rights, privileges, and responsibilities
- personally evaluates changing attitudes of society
- identifies reasons for the movement and migration of people
- cites the causes and effects of prejudice
- compares and contrasts different time periods and trends in American history.

Initiating the Unit

Your use of this curriculum is limited only by your imagination and ingenuity. It can be further enriched by your students' experiences and interests.

You may wish to begin by asking students what they know about the African American experience and about America in the Fifties. Many will express knowledge about social and economic conditions facing Blacks in the past. Students will enjoy describing the Fifties. Some may bring up the television show "Happy Days," music, cars, and clothes. List these responses on the chalkboard. Next, brainstorm with students about current events, people, and other elements of contemporary culture that are influenced by what happened during the Fifties era.

Explain to your students how important the Fifties were, because during this era Blacks changed their role in American society and began to win the rights they had been denied so often in the past. Point out to students that events preceding and following a period of history must be studied in order to better understand that period. Hence the term *the Fifties* to mean a cultural era from 1945 to 1965. This point is also made in the introductory labels to the exhibition, which are included in the appendices.

Another effective method for introducing a study of "From Victory to Freedom" is to bring to class several objects from the Fifties, perhaps bobby socks, records, photographs, and/or magazines. Or you may allow students to visit the library to explore issues of popular magazines published during the Fifties. Examining *Ebony*, *Saturday Evening Post*, *Look*, and others, students will gain a feeling for the values and fashions of the time. Using these materials as examples, you may wish to list on the chalkboard major attitudes, beliefs, and social customs that characterized the period 1945-1965 we will call the Fifties. You may also wish to have a Fifties Day, when students dress in the fashions of the Fifties. Students may enjoy illustrating dance steps from the Fifties (Pony, Stroll, Madison, Watusi, Limbo, Swim, Twist, and others). Once students are accustomed to the popular culture of the Fifties, you may feel more comfortable introducing the individually focused units in this curriculum.

After completing (or while working through) this study, students may enjoy creating a mural, collage, or illustrated timeline about Black life in the Fifties era. In this effort, students may include photographs of their own dramatizations, poems or news articles they have written, blues or jazz album covers, memorabilia they have collected, magazine or newspaper clippings, and other items created in the context of this curriculum. Students may also enjoy making an illustrated dictionary of vocabulary from the Fifties era. Any whole-class project which builds in power and comprehensiveness as students learn will help students gain perspective on the period.

Remember, as you begin this study, that students will be learning to view experience and history from a new perspective—from the perspective of an historically segregated and alienated segment of America. The ability of both Black and White students to identify with the Black experience will become the essence of their learning.

COMMUNITY LIFE

Family

Objectives

to recognize the ancient traditions influencing Black family structure
to identify types of family units
to accept a variety of family types as positive and functional
to recognize the post-Fifties costs of integration to the Black family

Terms

matrilocal family nuclear family extended family augmented family

Overview

A close-knit family structure was basic to ancient African societies. Often in African tribal societies, the family was an extended family, including many individuals, some of whom were not blood relatives. In some cases, the entire tribe was regarded as kin. This concept of the larger family is part of the African American tradition. Hardly any Black person alive today over sixty years of age can remember growing up in a family without close relationships among aunts, uncles, nieces, nephews, grandmothers, grandfathers, and cousins both near and far.

It is clear that slavery made the formation of Black families more difficult, and frequently denied a role for the Black man as a husband and father. However, even under the slave system, strong and extended Black families formed the basic survival strategy for Black people. Slave narratives and other accounts from these times underscore the intense determination of slave families to be kept together. In one account, Israel, a crippled Black man, was put up for auction. Facing the danger of being separated from wife and children, he declared his willingness to work himself to death for any master who would buy his wife Martha Ann and his children with him. The account continues:

> As her husband' s voice broke on her ear, Martha Ann, who had been looking sadly out of the window in a pose of quiet dignity, turned her face with an expression of exquisite love and gratitude toward Israel. She gazed for a moment at her husband and at her children, and then looked away once more, her eyes brimming with tears. (quoted by Eugene D. Genovese, " The Myth of the Absent Family" in Robert Staples' *The Black Family: Essays and Studies*, Belmont, California: Wadsworth, 1978.)

Caring masters tried to keep slave families together. Unfeeling masters added separation of families to the other indignities and sorrows they forced on Blacks.

After slavery, as some writers have pointed out, Black families were about as often to be found in nuclear patterns as families in other racial or ethnic groups. Moreover, as many writers have shown, the Black family, which consistently resisted even the enforced separations of slavery, later formed itself in a variety of ways to adapt to the social and economic conditions threatening it. Consequently, Black families without the leadership of a husband/father figure found other kinds of financial and emotional support and other figures to give the role model guidance he represented. This positive view of the Black family seemed correct at the end of the Fifties era. As Andrew Billingsley stated in 1968, "The Black family has proved to be an amazingly resilient institution." (See Andrew Billingsley, *Black Families in White America*, Anniversary edition, New York: Simon & Schuster, 1988.)

Billingsley further categorized the three major types of African American families he saw as functioning in America. A nuclear family, he said, includes a husband, wife, and children. An extended family is a nuclear family which has another relative or other relatives living with it. An augmented family is a nuclear or extended family which has unrelated people living with it.

Not all writers drew the same conclusions as Billingsley about the resiliency of the Black family. After the 1940s, a number of social scientists concluded that something was wrong with the Black American family. By 1965, Daniel Patrick Moynihan, for example, had written that weaknesses in the Black family structure, chiefly its frequent dependence on the mother as leader and provider, resulted in a "tangle of pathology." These "weaknesses," Moynihan concluded, accounted for many of the problems Black Americans suffered in American society. (See Moynihan's argument in Robert Staples' *The Black Family: Essays and Studies,* Belmont, California: Wadsworth, 1978.)

After Moynihan's report, many social scientists studied, tested, and disagreed with his theories. Wade Nobles, for example, pointed out that the Black family unit, sometimes including members who were not blood kin, was a heritage of African tradition and not evidence of a failing. Others noted that the heavy socioeconomic burdens on the Black family, as well as the higher mortality rate among Black males in urban areas, were the causes of matrilocal families. Thus Black family units that were not nuclear families were not nontraditional, nor did they lack cohesiveness. Still others suggested that the major differences between the Black family and the stereotypical White middle class family had to do with the number of grandparents, other relatives, and boarders living in Black households. The extended and augmented family were simply a much greater part of the Black experience than the White.

Moreover, it has been shown that in the Fifties era the Black family provided a strong support system. Since their arrival in America, Black families had provided for their orphans, widows, and poor without government assistance. Wealth or opportunity tended to be shared and multiplied as educated individuals helped other family members through school and the employed helped unemployed relatives get jobs. Throughout the Fifties, this pattern continued. The Black family was a vital institution which reinforced Black strength and Black demands for equality.

It should be said in Moynihan's defense, however, that he was able to glimpse the future. The pathology he described so powerfully was to materialize more clearly later, partly as a result of the apparent gains Blacks made in the Fifties era. The first fact to be noted is that the Black family became more and more nuclear as migration to the North and to urban areas separated children from grandparents, aunts, uncles, and cousins. Single parents and heads of households became more and more alone in their struggle to help their families survive. As a traditional support system, the Black family was eroding.

Ironically, integration itself dealt further heavy blows. Integrated education, for example, a cherished goal of Blacks, became a two-edged sword. As Black children began attending White schools, the caring guidance of the Black teacher in the Black school was lost. For a century, these teachers had endured every kind of privation to give the Black child a better chance for the future. With a sense of mission, they taught values and manners, and imbued students with ideals and dreams. Moreover, as Black children gained entrance to White schools and left Black teachers behind, values education in public schools in general was disintegrating. Values education became more and more the responsibility of the family at a time when the Black family was weakening.

As integration affected neighborhoods, the more affluent Blacks who had always lived in close proximity to the less affluent Blacks, could afford to move to White suburbs. Valuable role models for inner-city Black youth were thus disappearing. Black neighborhoods began to transform into Black ghettos.

The results of all these developments for Black families in the present have been devastating. During the Fifties era, Blacks worked and fought for the integration they identified with equality and with betterment for their children. It is only in the decades since the Fifties era that we recognize that something was lost as well as won.

Activities

1. Ask students to list the difficulties that the Black family has faced since arriving on these shores. Students may cite the family separations that occurred during slavery times, the slave family's inability to rule itself or reject interference from overseers or masters, and the fact that the law in slavery times did not recognize Black marriages or fatherhood. Students may also point out the great pressures resulting from high unemployment rates, poverty, and low self-esteem.

2. Have students develop their own definition of the family. Encourage students to explain what the job or function of a family is. You may also ask students to give examples of a variety of families that are working in that their members are supporting and caring for each other. Finally, you may wish to show students the photographic book *The Family of Man*. Ask students what "family" means in its title.

3. Allow students to develop brief or extended creative projects about their families. Students may enjoy, for example, bringing and explaining for classmates photos, mementos, or documents which tell something about their families. You may encourage students to write poems, songs, or essays about what makes their families special. Older students may focus their efforts more sharply, explaining what particular facets of relationships or commitments have given meaning to their family life. You may wish to discuss with students how harsh effects from outside the family, such as the loss of a parent's job or hostility from society in general, can strain family relationships.

4. Unite students in a whole-class activity. Ask students to bring to class personal mementoes as well as pictures clipped from magazines to create a bulletin-board collage about families. Make sure the collage represents every member of the class. Title it with a phrase or sentence that expresses your class' definition of the family and your class' exploration of family relationships, such as "People in a family give love and help to each other" or "Family members support each other."

5. Allow advanced students to use encyclopedias and/or other sources to research and report on
   - separations of families during slavery times;
   - family structures in other cultures; and/or
   - the problems of Black families in current American culture.

6. Have students read youth biographies of prominent African Americans, historical fiction, or studies of Black family life to discover what conditions were like for Black families in rural or urban America during the Fifties era. You may wish to have students describe a day in the life of a Black child or a Black family, rural or urban, during the time period. The photographic and documentary studies in the bibliography of this section may be helpful to students.

7. Have students write a report, "The State of the Black Family," which parallels the yearly Urban League report, "The State of Black America." For additional guidance, you may wish to invite a representative from the Urban League to explain the goals and format of the report. Or you may request a free copy of the report from the Urban League to use as a class resource.

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The Church

to list the ways in which the Black church improved and supported Black opportunities for a better life

to identify church leaders who helped improve social conditions for Blacks

Terms

institution	worship	civil rights
ministry	boycott	demonstration

Overview

The Black church was the first distinctively African American social institution. During the late 1700s, many free and enslaved African Americans began to adopt Christianity. The first formal, organized Black churches in America arose from the Free African Society, founded by Absalom Jones and Richard Allen in 1787. After the Civil War, the number of Black churches grew much larger. These churches provided both spiritual strength and intellectual leaders for the Black community. The growth of Black churches reflected the freedmen's determination to improve their lives and to establish a foundation on which to build.

The local church quickly became the central institution of the Black experience. It was not only a place of worship, but also a place in which Blacks could openly express themselves politically and spiritually. It was their school, their government, their forum, their social club, their right to assemble, and their right to vote on officers.

Since its inception, the Black church has been the most important community or public organization owned and completely controlled by Blacks. Ambitious young Blacks, dedicated to the welfare of their people, directed their energies toward the ministry. They provided the Black community with some of its most militant leadership in the struggle for equal rights, as well as some of its most talented speakers and writers.

1607-1865 The Slave Era

Although there were Christian nations in Africa, most of the Africans brought to the Americas were of other faiths. The majority followed the ancient traditions of their people—Akan, Kuba, or others, while nearly one-third were from Islamic cultures and continued to worship Allah in America.

However different the many local religions of Africans appeared, they shared one critical feature: they recognized the existence of a supreme god. In many cases, this god was perceived as remote and powerful, necessitating the intervention of lesser spirits such as deceased ancestors. This practice of seeking intercession has often been mistaken for ancestor worship. A religion in which the souls of deceased humans play a role is called animism. African religions also included another form of animism, worship honoring the spirits of nature.

Religion in Africa had the same goals as Western Christianity. Both sought to explain the origins of man and his universe, the correct relationship between people and God, and the difference between right and wrong. Both helped people understand human suffering and both guided people in living a good life. Some historians believe that Africans were able to accept the principles of Christianity because of familiarity with similar beliefs.

In the 1600s, few Africans became Christian. For nearly a century slave masters were reluctant to let slaves worship. Some believed that if slaves were baptized they would be free. But the Virginia government declared in 1667 that baptism did not change the status of slaves, and during the 1700s, religious enthusiasm swept the colonies in a burst of evangelism called the "Great Awakening." The best known figure of this revivalism was George Whitefield, who preached in huge open air meetings across the South from 1738 to about 1770.

After 1750, more African Americans joined evangelical sects like the Methodists and Baptists. These converts were drawn to the more emotional worship services, the opportunity to express themselves freely, and the promise of freedom from slavery, which these early sects supported. Well-known people like Richard Allen, one of the founders of the African Methodist Episcopal (A.M.E.) church, converted to Methodism. He also converted his owner and was later able to buy his freedom. Allen believed that the Christian God had helped him become free.

By the 1790s, Whites in some sects began to be concerned about the number of Black members. They began to institute segregated seating and other injustices. Enraged by such treatment, many Black Christians began to form their own independent churches. In the late 1700s, in Philadelphia, Richard Allen became one of the founders of the African Methodist Episcopal Church. He and Absalom Jones were worshipping at St. George's Methodist Episcopal Church in Philadelphia in 1787 when they were pulled from their knees because they had not knelt in the "colored" section. A young, fiery leader, Allen left the church. He later organized the Bethel African Methodist Episcopal Church. He affiliated this church with other congregations to help form the larger A.M.E. Church organization. In 1817, Allen became its first bishop.

The spirituals, sermons, and worship practices of Black churches helped provide a "rock in the storm" during the last brutal years of the slave system. Sometimes in the open, sometimes in secret, these churches helped give Black people hope that freedom would someday come. Even before emancipation, some Black churches were providing educational opportunities that were denied to Blacks by most educational institutions. In 1863, for example, A.M.E. Bishop Daniel A. Payne was instrumental in the purchase of Wilberforce University from White Methodists. Churches of this period were the educational, social, and civic nucleus of Black life.

1915-1965 The Migration Era

After World War I, thousands of Black people left the rural South. After World War II, that number became millions. In their migration, Black people took their religion with them, especially the Pentecostal and Holiness churches that had dotted the rural landscape.

In the transition from rural to urban, Black churches played a particularly important role, easing the process both materially and spiritually and providing a safe haven for their members. The gospel music we know today emerged in these important and independent Black institutions.

Civil Rights Era

As the "direct action" part of the civil rights movement developed, many younger ministers in the independent churches became its active supporters. It was no accident that the leadership of the movement came out of Baptist churches, for politically they were the most flexible.

Black Christian experience during the Fifties era was extremely diverse. Blacks belonged to sedate White sects such as the Catholics, Presbyterians, and Episcopalians. Blacks also belonged to equally sedate Afro-centric Christian denominations such as the African Methodist Episcopal Church and the three Baptist conventions. Finally, there were ecstatic Pentecostal and Holiness sects, in both rural and urban settings. Non-Christian experience included the Nation of Islam, Christian offshoots led by Father Divine and Daddy Grace, the Black Israelites, and the followers of Prophet Jones in Detroit.

The churches were able to participate actively in the civil rights movement partly to the extent of their commitment to the movement and partly to the extent of their independence from a larger church organization. In many Baptist churches, the minister was responsible only to his congregation rather than a hierarchy of bishops. Hence the Baptists rather than the Catholics tended to provide political leadership.

Black ministers came forward in the fight for freedom. Their churches participated in boycotts, demonstrations, voter registration drives, and a variety of activities intended to integrate the schools. The successful, united action of the Montgomery bus boycott, for example, was supported by all the Black churches of the city. In this effort, Rev. Martin Luther King, Jr. emerged as one of the great church and activist leaders. As the church assumed an activist role, it became an obvious target for White backlash. Black ministers and their congregations suffered bombings, harassment, and killings in their efforts to achieve racial equality.

At the center of Black protest, the Black church performed a complex and critically important function. By its implicit referral to the gospel of Christ, it helped arouse the conscience of the nation. By rejecting violence, it helped the movement avoid bloodshed. By uniting its people in a cause, it added enormous strength and impetus to the movement. Throughout the years of protest, it offered strong guidance. In its traditional role as the nucleus of Black society, the church once again supported its people in a positive and triumphant way.

Worksheet Activity

Match phrases from the left-hand column with phrases from the right-hand column to form complete sentences.

1. The Black church became	few Africans became Christians.
2. Many Black ministers, including the Rev. Martin Luther King, Jr., became	an important social institution for Blacks after the Civil War.
3. In the 1600s	helped purchase Wilberforce University.
4. Richard Allen	leaders in the struggle for democratic rights.
5. A.M.E. Bishop Daniel A. Payne	helped found the African Methodist Episcopal Church.
6. After World War II	millions of Blacks left the rural South.

Additional Activities

1. Assign each of several small groups to report on one of the clergymen listed below. Encourage students to consult encyclopedias, youth biographies, and textbooks to explain how each figure attracted national attention by following what he felt were the principles of his faith.

   Richard Allen
   Dr. Martin Luther King, Jr.
   Daniel A. Payne
   Malcolm X (Little)
   Father Divine
   Jesse Jackson
   Elijah Muhammad
   Marcus Garvey
   Daddy Grace

2. Have students interview older people in your community to determine how many migrated from the South during or shortly after World War II. Challenge students to report on the reasons for leaving, the difficulties of adjustment, and the reliance on the church for help and acceptance.

3. Invite a representative of the local chapter of the NAACP to your class. Ask about the organization's activities during the Fifties and its involvement with local Black churches. You may also want to ask your guest to explain the role played by church groups in the civil rights movement in the South.

4. Have students locate the oldest Black church in your community or county. Ask students to interview the minister and write a report or make a presentation about what they learned. Suggest that students share photographs, music, or objects to make their presentation more interesting.

5. Allow students to research Dr. Martin Luther King, Jr.'s concept of nonviolent protest, his role as a minister, and his role in the founding of the Southern Christian Leadership Conference. Encourage students to discuss the role of the church in the civil rights movement of the Fifties era.

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Education

Objectives

to recognize the steps in Blacks' struggle for quality education in America
to identify key court rulings that affected Blacks' educational opportunities

Terms

discrimination segregation unconstitutional integration

Overview

Since the 1700s, education has been perceived by Blacks as a necessary tool with which to build better lives in America. Equality of educational opportunity, however, was denied Blacks for most of their history in this country. Slaves were usually not permitted to learn to read and write. Even after the slavery era, when Blacks hoped so deeply for the education that would help erase the inequities of their condition, obstacles to educational opportunity mounted. After the Civil War, emancipated slaves and northern philanthropists worked to establish free public schools for Blacks. Their efforts were frustrated by the long-term impact of the *Plessy v. Ferguson* Supreme Court case of 1896. The case, which initially applied only to transportation, resulted in a ruling that Blacks could be legally segregated from Whites if they were granted "separate but equal" accommodations. This ruling was ultimately interpreted to include schools, theatres, restaurants, and virtually every public element of life. Segregated schools were perhaps the cruelest blow to Blacks.

As Blacks discovered through the years, the schools that were separate were hardly ever equal. Moreover, the financial burden of maintaining two school systems was so great that generally low standards resulted for both races. Discrimination, poverty, and the lack of professional opportunities for even well educated Blacks discouraged those who sought learning.

Yet courageous leaders and teachers emerged to insist on education for Black children and youth. Many Black teachers who endured substandard, poorly heated classrooms and who taught without decent books or equipment nevertheless were able to educate their students and even instill in them a love for learning. Black college educators, through enormous efforts and sacrifices, founded colleges for Black youth. Two of these educators were Mary McLeod Bethune and Booker T. Washington. Black colleges were established during the second half of the nineteenth century. Among these were Wilberforce, Clark, Virginia Union, Atlanta University, Hampton Institute, and Spelman.

During most of the nation's history, evidence of discrimination was present throughout the American educational system. But during the 1940s, individuals such as Walter White and Mordecai Johnson were spearheading efforts to make equal educational opportunities available to all Blacks. There were also other important events. The first issue of *Negro Digest* was published by John H. Johnson in 1942. The Congress of Racial Equality was founded in 1942. The United Negro College Fund was incorporated in 1944, and it is yet striving to ensure the continued success of Black colleges and universities in the 1990s and the twenty-first century. Texas Southern University was established in 1947. All these developments furthered the educational goals of Black America.

The NAACP began to attack the "separate but equal" educational system in the 1930s at the graduate level, pointing out that many southern states had failed to provide any graduate education for Blacks. In 1936, for example, Lloyd Gaines was refused admission to the law school of the University of Missouri. In the resulting court case, *Missouri ex rel. Gaines v. Canada, Registrar of the University, et al.*, the NAACP demonstrated that Missouri offered a law school for White students but none for Black. The Supreme Court ruled that Missouri had denied Gaines his right to equal education and that the state must provide a law school within the state for all its citizens.

Similar cases resulted in Texas and Oklahoma's actually attempting to set up valid separate graduate schools for Black applicants. Ultimately, these makeshift schools, one set up in a mere two weeks, were rejected by the courts as unequal. In a suit involving the University of Texas, the Supreme Court ruled that the school for Blacks could not offer an equal education, because it lacked the prestige, experienced faculty, immense library, tradition, and influence of the University of Texas.

By the 1950s decade, the NAACP was ready to begin a frontal assault on "separate but equal" in the nation's public elementary schools. Five court cases merged into *Brown v. Board of Education of Topeka, Kansas.*

In this landmark 1954 Supreme Court case, the decision was handed down by Chief Justice Earl B. Warren. Declaring the "separate but equal" systems unconstitutional, Warren wrote, "In the field of public education, the doctrine of separate but equal has no place. Separated educational facilities are inherently unequal." (*Chronicle of the Twentieth Century,* ed. Clifton Daniel, Mount Kisco, New York: Chronicle Publications, 1987, p. 753.)

Two other important court decisions regarding education followed:

- May 31, 1955: The Supreme Court ruled that educational integration was to be achieved with "all deliberate speed."
- March 5, 1956: The Supreme Court ruled that the ban on segregation in public schools also applied to tax-supported colleges and universities.

The rulings were not accepted without hostility, especially in the South. In September of 1957, when Elizabeth Eckford attempted to enter previously all-White Central High School in Little Rock, Arkansas, she was met by a mob of angry Whites who yelled, "Lynch her! Lynch her!" while a federalized National Guard stood by. (You can read her story in "Daisy Bates and the Little Rock Children," *I Too Am America,* comp. Patricia W. Romero, Cornwell Heights, Pennsylvania: The Publishers Agency, 1978, pp. 257-60.) In 1962, James Meredith had to be escorted by U.S. marshals as he became the first Black student to enroll in the University of Mississippi. Four years later, he was shot near Hernando, Mississippi, while participating in a civil rights march to Jackson.

The school year 1956-57 opened in the seventeen southern and border states with 723 school districts and school units desegregated, a gain of 186 over the previous year. However, by January, 1969, a federal survey revealed that fifteen years after the historic *Brown* decision, almost 80% of African American children were still attending all-Black schools.

Worksheet Activity

Complete sentences correctly with words or word groups from the lists below.

The United Negro College Fund	Mary McLeod Bethune
Booker T. Washington	eighty percent
federal marshals	Wilberforce
Spelman	*Plessy v. Ferguson*
Earl Warren	1954

1. _____ was the Supreme Court case in which "separate but equal" accommodations for Blacks were made legal.

2. _____ and _____ were educators who founded Black colleges.

3. _____ and _____ two Black colleges, were founded during the second half of the nineteenth century.

4. _____ _____ helps ensure that Black colleges have enough money to continue their work.

5. In _____, the Supreme Court handed down the *Brown v. Board of Education* decision.

6. Chief Justice _____ said, "Separated educational facilities are inherently unequal."

7. James Meredith had to be escorted by _____ _____ as he enrolled in the University of Mississippi.

8. By January of 1969, almost _____ of African American children were still attending all-Black schools.

Additional Activities

1. Provide students with a first-hand experience in discrimination. Without prior warning, ask students sharing some external characteristic (students with blue eyes, students wearing green, students of a certain height, or students with some other trait) to stand up. Insist that these students be segregated into a certain part of the classroom. For the remainder of the day or class, discriminate against them. Refuse to let them answer questions or even put their hands up. Deny them the right to share in student privileges, like using playground equipment or sitting where they wish at lunch time. Provide special treats or rewards for other students, but not for segregated students. Next day or class, ask both groups of students, favored and segregated, to discuss how the experience felt.
2. Have students interview older family members and people in the community to ascertain how schools and educational opportunities were different for Blacks and Whites during the Fifties era. Help students develop a list of questions to ask. Suggest techniques to follow up interesting answers with detail-eliciting questions. Caution students to take careful notes or to use tape recorders.
3. Guide students to discuss the value of educational opportunities. Ask students to envision, and verbalize about, how their futures would be changed if educational opportunities were restricted. Have students consider how their earning power, their dreams for their futures, and their self-images would be affected.
4. Divide students into small groups to conduct an investigation of the degree to which their school has been integrated. Students might tabulate the numbers of students of different races attending their school; the numbers of teachers of different races; the numbers of nonteaching staff (bus drivers, secretaries, cafeteria employees) of different races.
5. Have students read youth biographies and encyclopedias to do reports on some of the great Black educators. Students may wish to report about Mary McLeod Bethune, Booker T. Washington, Charles Spurgeon Johnson, Mary Church Terrell, Carter G. Woodson, and Daniel A. Payne.
6. Have students read Mildred Taylor's Newbery Award-winning novel *Roll of Thunder, Hear My Cry* and sequel *Let the Circle Be Unbroken.* They will gain greater insight into the plight of Black children who struggled with inequities in education and social and economic position. You may wish to lead a class discussion about what students have learned from their reading.

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Business

Objectives

to recognize the gradual improvement of economic conditions for African Americans in the Fifties era
to identify major Black business enterprises in the Fifties era

Terms

American Stock Exchange	commercial	economic expansion
growth capital	equal employment	precedent

Overview

African Americans achieved a new measure of success in business and industry in the Fifties era, in spite of continuing frustrations. Well before the beginning of the era, Blacks had established, within their own communities, a variety of commercial enterprises. In many communities, particularly in a few of the larger southern cities, Blacks owned and controlled lending institutions, insurance companies, law firms, medical and dental practices, funeral establishments, barber shops and beauty salons, lounges, clothing tailoring and cleaners shops, grocery and catering services, entertainment businesses, and many others. While few of these establishments were as large or as widely recognized as their White-run counterparts, still Black business served the needs of the Black community.

Blacks had been involved in the field of publishing since 1827, often with crusading newspapers or with periodicals that met the needs of a rapidly expanding Black urban population. While White publications often ignored Blacks, *The Chicago Defender, The Pittsburgh Courier, The Afro-American, The Philadelphia Tribune,* and many others catered to a Black readership.

A young Black man from Arkansas, John H. Johnson, joined this publishing industry in 1942, when he borrowed $500 on his mother's

furniture to pay postage on 20,000 letters offering charter subscription to a new magazine called *Negro Digest*, which reported on Black accomplishment and responded to Black subscribers' interests. Johnson's financial investment paid off, and he became the president of a fledgling publishing company. By November, 1945, he had produced the first issue of a new magazine, *Ebony*. In the following years, he made *Ebony* into the most successful Black publication in history. It survived where dozens of similar efforts had failed, mainly because Johnson was able to sell White advertisers on the importance of approaching Black consumers with advertising geared to their tastes and interests, appearing in their magazines. By 1950, Johnson had added *Tan* to his company's production, and by 1951, *Jet*.

Blacks had also traditionally been in the cosmetics business. Madame C.J. Walker had broken ground in this industry before World War I, and Fuller Products had successfully carved out a niche for itself in the market by the Fifties era. In 1954, George E. Johnson, a chemist for the Fuller firm, borrowed money to begin his own cosmetics company. Johnson's company was successful. Thwarted, however, by the age-old reluctance of White banks to supply Black business with growth capital, Johnson decided to make his company public. In 1971, the Johnson Products Company, Inc. became the first predominantly Black-owned firm listed on the American Stock Exchange.

Black-run insurance and banking firms found success in the Fifties era as well. Among these were the North Carolina Mutual Insurance Company, the Atlanta Life Insurance Company, and the Supreme Life Insurance Company. Among Black-owned financial institutions were Atlanta's Citizens Trust Company, the Los Angeles-based Broadway Federal Savings and Loan Association, and New York's Freedom National Bank.

During this period, a new kind of Black enterprise was in the making. Berry Gordy, Jr., a young Black assembly line worker in Detroit, decided to launch a risky business venture. Gordy wanted to establish a recording company to promote Black musicians. He borrowed $700 from his family's credit union funds and began Motown. The sound of Motown was created by young Black artists like Smokey Robinson and the Miracles, the Supremes, the Temptations, Stevie Wonder, Marvin Gaye, and the Jackson Five. By the end of the Fifties era, Motown was a multimillion-dollar firm, and Berry Gordy was thirty-six years old.

The economic opportunities for Black workers, both blue-collar and white-collar, improved somewhat during the Fifties era. At the beginning of the period, and indeed throughout it, most Blacks worked in domestic service and agriculture. Here Asa Philip Randolph deserves credit for his long-term struggle to open up jobs to Blacks. He organized the Brotherhood of Sleeping Car Porters and was instrumental in the creation of the Fair Employment Practices Committee and the Negro American Labor Council. Through these organizations, he fought discriminatory hiring and employment practices across the nation.

Other influences were also at work. The economic expansion in the Fifties era, as well as the labor shortage partly caused by the Korean War, led to increased hirings of Black workers. Even so, occasional interventions of a Fair Employment Practices Commission or a civil rights boycott were necessary to persuade an employer to provide equal employment opportunities to all.

Gradually, Blacks began to gain well-paying jobs in the automobile and steel industry. The U.S. Post Office hired significant numbers of Blacks, particularly veterans and college graduates. Blacks sometimes found employment in segregated pockets of White business, as in mail rooms of large corporations or the kitchens of hotels and restaurants. Some Blacks did work in all-Black settings. Black business people tended to hire other Blacks, and virtually all Black educators worked in segregated schools.

Opportunites to enter and advance in the corporate world were even harder to achieve than gains in blue-collar employment. Often Blacks were turned away or forced to settle for jobs beneath their capabilities. Blacks were largely excluded from the professions, except for teaching, ministering to Black churches, and running businesses catering to the Black community. As the years of the Fifties era passed, the main areas of advancement seemed to be in clerical and sales positions.

In 1953, President Dwight Eisenhower created through Executive Order 10479 the President's Committee on Government Contracts to ensure equal job opportunities for all workers. The committee's chairperson was Richard Nixon; hence the name "Nixon Committee."

The Nixon committee was largely ineffective in its early years, and many felt it was ineffective throughout its existence. However, as a result of the minimal pressure applied by the committee to some chief executive officers of major firms, a few African Americans were given access to skilled and white collar jobs for the first time. Some of the results achieved were mere tokenism and seemed empty gestures toward resolving discrimination or enforcing legal obligations of government contractors. Nevertheless, the door had been opened.

Statistically, the Nixon Committee was a failure. There was no appreciable increase in nonwhite employment over the life span of the committee. Yet it set a precedent. It was important and instrumental in obtaining for African Americans opportunities in new positions and forcing many firms to adhere to the philosophy of equal employment. The committee did not make a vast difference in the lives of Black men and women in business, but it did pave the way for an era of improved opportunities yet to come.

Over the period of the Fifties, business and economic conditions did improve for Blacks. More important, there were significant changes in attitudes, practices, and law that set the stage for improvements later on, especially for the post-1960s Black middle class.

Business _____

Worksheet Activity

Answer the questions below on the lines provided.

1. Explain what sorts of Black business enterprise existed before the Fifties era.

_____

_____

_____

2. When did Blacks first become involved in the publishing business? _____

_____

What were the purposes of the Black publications that had existed before the Fifties era? _____

_____

_____

3. What publications did John H. Johnson's company produce? _____

_____

_____

4. What kind of products did George E. Johnson's company produce? _____

_____

5. What kind of business did Berry Gordy establish? _____

_____

Worksheet
continued

6. Name four artists or groups who recorded on the Motown label. _____

7. What contributions did A. Philip Randolph make to Black workers? _____

8. What were the main areas of advancement for Blacks in the corporate world?

9. What committee important to Blacks did President Eisenhower establish?

10. What was the most important way the Nixon Committee helped Black workers?

Additional Activities

1. Allow students to take turns explaining what kinds of business they would like to be involved in someday. Discuss with students how it might feel if they were equipped with the talent and knowledge to run a business, but were effectively excluded from it by discriminatory practices by banks, insurance companies, or potential clients.
2. Invite a Black or other minority business person to speak to your class. Encourage students to ask the guest whether being part of a minority group affected his/her business opportunities.
3. Invite a representative from a chapter of the NAACP to speak to your class about how the NAACP has helped resolve unfair employment practices affecting minority workers. Help students prepare questions in advance. Encourage the speaker to offer case histories and statistics where appropriate.

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Organizations and Leadership

Objectives

to identify leaders of major Black organizations
to list the purposes of these organizations

Terms

organization	petition	Underground Railroad
civil rights	spokesperson	

Overview

African Americans have traditionally found strength in organization within the church, school, and social group. These many and varied organizations have played a major role in the Black community. Richard Allen, Absalom Jones, Prince Hall, and Frederick Douglass are founding forefathers of African American organizations. W. E. B. Du Bois is a later figure of critical importance.

Richard Allen and Absalom Jones founded the first independent Black churches. Prince Hall, who educated himself in political philosophy during evenings after his work as a day laborer, rose to become a leader of the first Black freedom movement in the colonies. He led the protest of Black soldiers dismissed from the Continental Army because of their color. He signed one of the petitions to free the slaves; the petition was submitted to the Massachusetts legislature in 1777. Hall is best known for setting up the first Black Masonic lodge, one of the first secular organizations of Blacks in this country. He also worked for Black education and collective Black social action.

Frederick Douglass was a leader of, and spokesman for, slaves and freedmen. An escaped slave, Douglass spoke and wrote against slavery. His early organizational efforts were focused on the cause of freedom for slaves. He became known as a "station master and conductor" of the Underground Railroad in Rochester, New York. He helped raise two regiments of Black soldiers for the Union Army during the Civil War. After the war and until his death in 1895, he received national recognition as a spokesman for African Americans.

W. E. B. Du Bois, a sociologist and historian, helped lead Blacks' struggle for equality during the early part of the twentieth century. He insisted on racial equality in what came to be called the Niagara Movement. The movement began when Du Bois called together twenty-nine prominent individuals whom he respected for a meeting on the Canadian side of Niagara Falls in 1905. The objective was to "inaugurate a permanent national forward movement" for Blacks. Occurring amidst lynchings and other injustices, the movement demanded on behalf of Blacks the right to vote, an end to discrimination, equal justice for all, freedom of speech, and quality education. The momentum of the Niagara Movement, however, slowed as attacks were mounted against it. Many of its ideas and programs were adopted by the NAACP at its formation in 1909. Du Bois directed the publications of the new organization from its founding until 1934.

The organizations founded by Douglass, Hall, Allen, Jones, and Du Bois responded to the political, social, economic, and educational needs of Blacks. Many of the organizations of the Fifties were established on the same principles.

The Fifties followed a period of economic depression and international upheaval. During this period, many Blacks felt that the time was ripe to press for their rights. They organized to obtain these rights and to express their cultural pride. Among the organizations active in the Fifties era were the following.

National Medical Association, founded in 1895, represents a membership of over 14,000 nonwhite physicians across the United States. Its goals include making sure that all health care careers are open to minorities and that quality health care is available to all, regardless of ability to pay.

National A[illegible]ciation for the Advancement of Colored People (NAACP), founded in 1909, seeks equality and better living conditions for all African Americans. It achieves many of its goals through legal or legislative action. The NAACP argued and won the 1954 Supreme Court case declaring racial segregation in the public schools unconstitutional.

National Urban League, founded in 1910, works in urban areas to secure equal opportunities at all levels of society for Blacks and other minorities, especially in the area of employment.

The Association for the Study of Negro Life and History was founded in 1915 by Carter G. Woodson. In the 1970s, the name was changed to The Association for the Study of Afro-American Life and History. The group studies the role of Blacks in world history and promotes understanding among peoples of all ethnic origins.

The Nation of Islam, or the Black Muslims, began in Detroit in the 1930s. It demanded "full and complete freedom" for Blacks and urged Black pride. Malcolm X, a Black Muslim leader, did not espouse nonviolence. Instead, he urged self-defense by Blacks against violence and terrorism.

National Council of Negro Women was founded by educator Mary McLeod Bethune in 1935 to aid Black women in achieving self-sufficiency. Today, the organization administers a variety of important programs to help children, teens, and women and to fight hunger and malnutrition.

Congress of Racial Equality (CORE) presses for the rights of African Americans. Founded in 1942, its purpose was to create a society in which "race or creed will be neither asset nor handicap." In the Fifties, CORE's policy was nonviolence and insistence that Blacks should control the institutions within their communities which strongly affected their well-being.

United Negro College Fund was organized in 1944 to raise money to help operate predominantly Black private colleges and universities in the United States. It receives contributions from individuals, corporations, and foundations. By the mid-1980s, the United Negro College Fund had raised more than $400 million.

Southern Christian Leadership Conference (SCLC), founded in 1957 by Black leaders, mostly ministers from southern states, became a leading civil rights organization. Its guiding force was Dr. Martin Luther King, Jr.

These organizations functioned well because of leaders who understood the collective experience of African Americans. W.E.B. Du Bois, A. Philip Randolph, and other Black leaders had laid a solid foundation for the organization of Black people and developed strategies which Dr. Martin Luther King, Jr. was able to use in the civil rights movement. This struggle was carried on by strong Black leadership, the Black press, and sympathetic Whites, guided by the vision of Dr. King, its erudite and eloquent spokesperson. Among the influential leaders who fought for civil and human rights for all Americans were Adam Clayton Powell, Malcolm X, Elijah Muhammad, Roy Wilkins, and A. Philip Randolph.

The civil rights movement mobilized Blacks and many Whites as never before. Though mistakes were made, the movement was too great to be stopped. In the 1960s, sit-ins were repeatedly staged throughout the South. Freedom Rides, organized by the Congress of Racial Equality, and the activities of the Student Nonviolent Coordinating Committee added further impetus to the movement. In August of 1963, a march on Washington unified and expressed the ideals of the leadership of the Black community. On that momentous occasion, Dr. King addressed over two hundred thousand people at the Lincoln Memorial. Through television he spoke to millions of Americans watching at home. His stirring words challenged the nation to live the meaning of its creed. His call was answered with the passage of critically important civil rights legislation in 1964 and 1965. Though King's dream for America has not yet been achieved, this legislation represented a great victory for the civil rights movement.

Activities

1. Drill students in identifying the full names of organizations like CORE, SCLC, and NAACP.
2. Have students list organizations they are familiar with, like Boy Scouts, labor unions, school and church organizations, 4-H, political parties, and others. Challenge students to explain the mission or major purpose of each of the organizations they name. Finally, review with students the general purpose or mission of the Black organizations discussed in class.
3. Divide students into small groups and have each roleplay one of the organizations discussed in class. Have each group write an agenda or platform, stating what it wishes to accomplish. Challenge each group, as well, to plan actions which will help achieve its objectives.
4. Have students discuss the nonviolent lawbreaking that occurred during many civil rights protests led by Black organizations. Do students believe that citizens should knowingly break laws? Can students make a distinction between just laws and unjust laws? Can students think of any contemporary situations which call for lawbreaking? You may wish to read or summarize the main points from Martin Luther King's "Letter from Birmingham Jail" to stimulate discussion.
5. Allow students to argue, in writing or oral debate, in favor of organizations they would like to form for specific purposes. Encourage students to explain why the organization is needed and who might join it as members.

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PUBLIC LIFE

Media

Objectives

to identify the objectives of the Black press
to distinguish between the objectives of the Black press and the White press
to identify major Black publications

Terms

media	the press	coverage
journalist	censorship	circulation

Overview

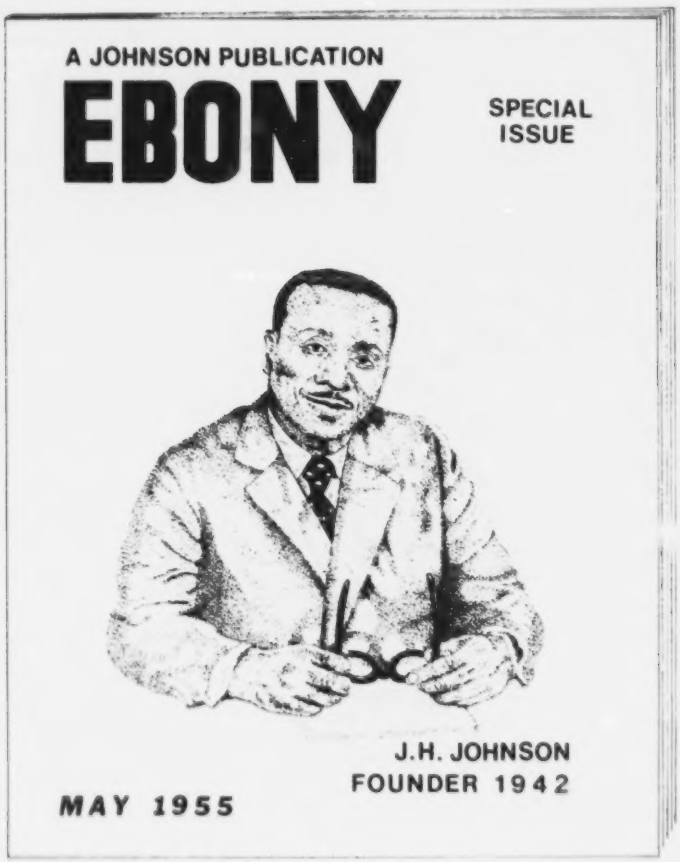
The importance of the press in a democracy can scarcely be overemphasized. This has been especially true for the African American community. The Black press grew out of the need to address the injustices suffered by Blacks in America and to provide a Black perspective on the issues of the day. The Black press has played an important role in demanding and defending the rights of Black Americans. Newspapers, journals, and other literary publications produced by Blacks have influenced and documented African American history since the early 1800s.

The story of the early Black press is a proud one. The United States was only fifty-one years old when the first Black newspapers surfaced. In 1827, *Freedom's Journal* became the first Black newspaper published in the United States. It was co-founded by Rev. Samuel Cornish, an antislavery writer, and John B. Russwurm. Another outspoken paper was the *North Star,* written by Frederick Douglass. It carried the eloquent and forceful message of its editor and other Black leaders of the antislavery movement. By the 1860s there were more than one hundred Black newspapers.

As the Civil War came to an end, there was a continued growth in the Black press. *The New Orleans Tribune,* the first daily Black newspaper, was founded in 1864. In 1905, the *Chicago Defender* was started by Robert Abbott. There are other stalwarts of Black journalism, such as the Cincinnati/Cleveland/Columbus *Call and Post*, the *Michigan Chronicle*, the *Louisiana Weekly*, the *Pittsburgh Courier*, the Baltimore *Afro-American,* the Norfolk *Journal and Guide*, and others, all with proud histories, still publishing the news for their readers. In these and numerous other Black newspapers across the country racial discrimination was always bitterly denounced.

During World War II, Black journalists demanded an end to segregation in the armed forces and discrimination in war-related industries. In 1941, the Black press joined A. Philip Randolph in threatening a march on Washington if these demands were not met. Some members of President Franklin D. Roosevelt's cabinet recommended severe censorship or suppression of the Black press, but this was not done. Instead, yielding to the pressure applied by Randolph and the Black press, Roosevelt issued Executive Order 8802, banning discrimination in programs that trained persons to qualify for jobs in war-related industries. Unfortunately, the order was not enforced.

After 1960, both the Black and the White press suffered a decline in circulation and influence. Television became the new and most widely used medium. But the need for the Black press was not diminished. Articles about Blacks did not appear regularly in newspapers or national magazines owned by White publishing companies. The Johnson Publishing Company, founded in 1942, helped meet the demand for national publications that



addressed the concerns and interests of the African American community. Among its publications were *Ebony*, *Jet*, *Tan*, and *Negro Digest*. Today, this giant of the publishing industry publishes both major magazines and books.

With the civil rights movement of the Fifties, important issues concerning Black Americans began to surface in the press and on television. The coverage, though, was often biased, which demonstrated the continued need for a healthy Black press.

There is no doubt that news coverage of the civil rights movement, including stories of police brutality, denial of rights, and violence against civil rights workers, aroused the consciences of millions of Americans. Yet some Black leaders, notably Whitney Young, criticized the press for responding to the sensational or bizarre rather than providing balanced coverage. Nevertheless, it was the White media's coverage which put Americans nationwide in the midst of a moral dilemma.

As integration efforts began to succeed, White media sources began recruiting Black journalists. Unfortunately, these hirings were made at the expense of Black media, which lost many of their best and brightest. Nevertheless, Black media still play a key role, serving as the watchdogs over the rights—political, social, and economic—of minority peoples.

Media _____

Worksheet Activity

1. Name the first Black newspaper produced in the United States. _____

_____

2. Name its founders. _____

_____

3. Name the antislavery newspaper founded by Frederick Douglass. _____

_____

4. Name the first daily Black newspaper in America, founded in 1864. _____

_____

5. Explain why, in 1941, the Black press joined A. Philip Randolph in threatening a march on Washington. _____

_____

_____

6. President Roosevelt's response was to issue an executive order. Explain what the order was about. _____

_____

_____

Explain how the order did or did not help solve the problem. _____

_____

_____

Worksheet
continued

7. Name three publications issued by the Johnson Publishing Company.

_____

_____

8. Explain how news coverage helped the civil rights movement to succeed.

_____

_____

_____

9. Why did Whitney Young criticize the press during the civil rights movement?

_____

_____

10. What is one current task of the Black press? _____

_____

_____

Additional Activities

1. Have students examine ads and news coverage in both Black and White magazines of the Fifties. You may find back issues of these at the library, flea markets, auctions, Goodwill stores, or garage sales. Ask students to compare images of Blacks presented in White magazines with those presented in Black magazines. Challenge students to look at news stories as well. Were stories about prominent Blacks or stories important to the Black community covered in White magazines? Were stories of lesser importance about Whites inserted instead? Check, for example, stories about the arrest of Rosa Parks and the beginning of the Montgomery bus boycott in December, 1955, and the formation of the Southern Christian Leadership Conference in early 1957.
2. Ask students to bring to class periodicals written for specific audiences: women's magazines, copies of *Weekly Reader,* teen magazines, hobby magazines, and others. Discuss with students the reasons for specialized periodicals, and the needs they serve.
3. Allow students to write and publish a class newspaper. Clarify with them the scope of their reporting, the audience they will serve, the kinds of articles that will be accepted, and what their audience will find interesting.
4. Compare White magazines of the Fifties era with contemporary magazines. Do students see differences in the images of Blacks they present? Help students list the contrasts on the chalkboard.
5. Give students an opportunity to examine issues of current Black newspapers such as those listed in the overview of this unit. Ask students to identify similarities and differences between the content of these newspapers and the nonblack newspapers they see from day to day.

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Science and Medicine

Objectives

to recognize how the conditions of segregation affected the health care available to Blacks before and during the Fifties era

to identify major scientific and medical contributions made by Blacks in their fields

Terms

research mortality internship residency

Overview

Despite the frustrations of completing higher education and achieving professionalism in a segregated world, Black scientists and doctors made valuable contributions in their fields over the years. George Washington Carver discovered new uses for agricultural products such as the peanut. Dr. Ernest Just, a biologist at Howard University, completed research on the structure and function of parts of the cell. Dr. Daniel Hale Williams set up the first training school for Black nurses in the United States. Williams also performed the first successful operation on the human heart. Dr. Charles Drew did pioneering work in blood transfusion and became the first director of the American Red Cross blood bank.

Perhaps the greatest concern of Black doctors and scientists, however, was the health and well-being of Blacks in general. Blacks in America traditionally received poor health care. Even in the mid-1940s, life expectancy for Blacks lagged ten years behind that of Whites. At the same time, Black mortality was 71% higher than Whites'. In 1947, one writer noted that:

> Nearly all diseases which show excess mortality in the Negro are classed as preventable. Conditions like tuberculosis, maternal and infant mortality and venereal disease, regularly show high incidence in any group of low economic status where there is ignorance, overcrowding, poor nutrition, bad sanitation, and lack of medical care. (Montague Cobb, "Medical Care and the Plight of the Negro," *The Crisis*, Vol. 54, No. 7, p. 201.)

Logistically, socially, and economically, health care was not as accessible to Blacks as to Whites. Blacks in rural areas felt this inequity the most. In 1942, the nation averaged a ratio of one physician per 750 people. Within the Black health care field, there was one physician for every 3,377 Black citizens. In Mississippi, the ratio was one to 18,527.

Most Black physicians were trained at Meharry Medical College or Howard University Medical School. Training for physicians was a racially segregated experience. Black physicians were confronted with racism in every aspect of their career, from acceptance into medical schools to internship and residencies in hospitals.

Black physicians also found their facilities more meager, their budgets tighter, and their equipment more dated than those of White physicians. Black hospitals, moreover, were often makeshift or refurbished quarters. In many cases, Black communities received older buildings vacated when White medical staff moved to new structures.

In the Fifties era, Blacks made progress in the fields of medicine and science, but much still needed to be accomplished. Blacks needed to secure equal educational opportunities before they could perform up to their potential in professional careers, and hospitals, like schools, churches, and lunch counters, awaited integration.

At the same time, Blacks were engaged in fields of scientific inquiry other than medicine. For many years, African American scientists did not receive adequate recognition for their contributions. Nevertheless, they did research, developed inventions and methodologies, and made scientific discoveries in a variety of fields from astrophysics to zoology. Their contributions were valuable in their fields, and this study recognizes some of those contributions.

Activities

1. Have students write newspaper articles about Black scientists and physicians who made valuable contributions in their fields. Dated about the time of an important discovery, invention, or development completed by the scientist, each article would inform the public of the details and potential value of the contribution. Encourage each student to select one of the scientists and physicians listed below, read about him, and write the article from a reporter's perspective.

   a. **Charles Drew** (1904-1950), who developed a way to preserve blood to be used in blood transfusions. His work was critically important in saving the lives of soldiers in World War II.

   b. **Matthew A. Henson** (1867-1955), an explorer who, with Robert Peary, was first to reach the North Pole in 1909. When Peary reached the pole, Henson and four Eskimos were with him.

   c. **Percy Julian** (1899-1975), a research chemist who developed new medicines. Julian earned over one hundred chemical patents and was developing new products throughout the Fifties era.

   d. **Garrett A. Morgan** (1877-1963), who developed safer fire fighting equipment. Morgan also invented a traffic light. His inventions have saved many lives.

   e. **Theodore K. Lawless** (1892-1971), who developed cures for skin diseases. His research and study led to triumph over several rare and difficult diseases. He also worked tirelessly for civic organizations.

   f. **Benjamin Banneker** (1731-1806), mathematician and scientist. His precise memory made it possible to construct Washington, D.C., even after L'Enfant decamped with the plans.

   g. **Jan Matzeliger** (1852-1889), who invented the shoe-lasting machine. His invention revolutionized the shoe industry.

   h. **Elijah McCoy** (1843-1929), who invented a lubricating device for machinery. An inventor, McCoy earned 57 patents from 1872 to 1920. The phrase "the real McCoy" arose from buyers' desire to get the genuine McCoy invention, not an imitation.

2. Have students interview older Black members of their community about health care available to them during the Fifties era and care available to them now. Have students report on what they learn about how health care for Blacks may have changed over the past four decades. Students may also wish to make parallel investigations with older Whites in the community to compare kinds of health care available to them.

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Armed Forces

Objectives

to list the contributions of Black members of the armed forces in defending American democracy
to list the major injustices Blacks have encountered in the armed forces
to identify some of the ways Black leaders objected to discrimination in the military services
to cite the steps taken to end discrimination in the armed forces

Terms

draft armed forces morale support duty

Overview

Throughout our nation's history, African Americans have served in the defense of their country. From the Revolutionary War to Vietnam, Black Americans have fought and died for their belief in the ideals of freedom and equality and in the hope that their sacrifice would hasten the day when those ideals would become reality.

Despite their efforts, Bernard C. Nalty writes in *Strength for the Fight:*

> Helping defeat America's foes did not gain acceptance within the military. Traditionally, when the firing died away, no more than a token number of blacks remained in the ranks. Besides fighting the wartime enemy, black Americans faced a second and far more dangerous foe—racism, which sharply restricted their opportunities within the armed services and in civil society as well. The accomplishments of blacks in combat all but disappeared when examined through the distorting prism of white supremacy.
> (Bernard C. Nalty, *Strength for the Fight: A History of Black Americans in the Military,* New York: The Free Press, 1986, p.1)

Though Black troops demonstrated time and again their courage and valor, they were often segregated and limited to support duty. Yet from one war to another, the proportion of Blacks serving the nation in the armed forces has increased dramatically. In World War I, one-thirtieth of the fighting forces were Black. In Vietnam, African Americans provided one-fifth of the combat forces, far beyond their proportion of the population.

With each war they fought, Black Americans demanded an end to military practices that denied them equal treatment and equal opportunity in the armed forces. At the beginning of World War I, for example, the army lacked Black officers to command Black soldiers. Civilians, servicemen, and others within the Black community pressured the Army to establish a training school for Black officers. Ultimately, the army set up a separate school in Fort Des Moines, Iowa.

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The second world war aroused in African Americans a new hope that their rights would finally be won, and a new militancy in demanding first-class citizenship. Blacks readily saw the contradiction of fighting for freedom on foreign soil when they did not have freedom from injustice and discrimination in their own country.

Although World War II was a largely segregated war, many Black men volunteered and fought for their country. Black soldiers served as tankmen, artillerymen, foot soldiers, engineers, Marines, and antiaircraftmen. Not until 1942 did the Marines break their 167-year tradition by accepting Black applicants.

The navy was also slow to recruit Blacks. As of June, 1942, only 4,000 Blacks were in the navy, and most of these were messmen, without opportunity to learn trades in navy training programs or to serve in combat. Blacks protested navy policies, and initially navy officials were unresponsive. In April, 1942, however, the secretary of the navy announced that Blacks would be accepted as enlisted men and as noncommissioned officers. A separate training camp, Camp Robert Smalls, was established for them. Later, Black women were accepted by the WAVES.

Airmen of the 99th and 332nd Pursuit Squadrons demonstrated that Black airmen could do an excellent job. They made an enviable record in the skies over North Africa, Italy, Central Europe, and France. During these great moments in defense of their country abroad, there were bitter behind-the-scenes battles against racism.

A. Philip Randolph, an early Black labor leader, pressured President Franklin Roosevelt to end discrimination against Blacks in war industries. Yielding to this pressure, Roosevelt issued Executive Order 8802 in 1941, which established the Committee on Fair Employment Practices. Unfortunately, the order was only sporadically enforced. Randolph also organized a protest movement against drafting Blacks into a segregated Army. With pressure from the Black community, President Harry Truman issued Executive Order 9981. This order required equal opportunity for all members of the armed services, regardless of race.

With the Korean War the push for total integration began in earnest. Morale remained low for many Black soldiers, however, for they were still being commanded almost exclusively by White officers. All branches of the armed services were integrated by 1954, but the percentage of Black officers continued to be very low. During the Vietnam War, the integration of combat troops was readily apparent, and Black soldiers were represented on the front lines and suffered casualities in numbers disproportionate to their percentage of the American population.

Worksheet Activity

Number the events below to show correct chronological order.

1. _____ Frederick Douglass recruits two Black regiments to fight for the Union Army.

2. _____ Crispus Attucks dies in the Boston Massacre, the first Black killed in the colonies' conflict with Britain.

3. _____ In Vietnam, African Americans provide one-fifth of the combat forces.

4. _____ Blacks supply one-thirtieth of the fighting forces in a world war.

5. _____ The Marines break a 167-year tradition by accepting Black applicants.

6. _____ President Franklin Roosevelt issues Executive Order 8802, setting up the Committee on Fair Employment Practices.

7. _____ In the Korean War, morale for Black soldiers remains low, for they are still being commanded almost exclusively by White officers.

Additional Activities

1. Invite an armed services recruiter to speak to your class. Ask the recruiter to bring statistics showing current levels of minority officers and enlisted personnel.
2. Ask students to interview family members and community members who are serving or who have recently served in the armed forces. Have students discover from these accounts how minority members of the armed forces fare in the ranks.
3. Have students clip ads or watch television commercials which urge enlistment in the armed forces. Ask students to notice how minorities are represented in this advertising. Students may want to compare these public images of the armed forces with the information they gather from personal accounts.
4. Find older members of the community who served in the armed forces during World War II or before, and invite them to speak to your class. Encourage students to ask the guests how they saw minorities treated in the armed forces. Guide students to elicit specific details with carefully prepared questions: Were minorities relegated to support duty? How often were minority men and women made officers? Were they adequately recognized for their merits, in and out of combat? Guests who offer stories with an I-was-there flavor may make a much more lasting impression than those who simply lecture on the basis of statistics.

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Judiciary

Objectives

to list major court rulings which affected social conditions for Blacks

to analyze the emotional results of Jim Crow customs and laws for both Blacks and Whites

to recognize the social and educational limitations imposed on Blacks by Jim Crow laws and customs

to recognize the civil rights denial that arose from segregation

Terms

Jim Crow	segregation	lynching
unconstitutional	White supremacy	ruling

Overview

In the Fifties era, there were signs everywhere that read NO NEGROES ALLOWED, FOR WHITES ONLY, COLORED SECTION, COLORED ENTRANCE. These "Jim Crow" signs reflected the Jim Crow laws that governed practically every aspect of Blacks' public, social experience. The Jim Crow laws which segregated Blacks from Whites were based on the United States Supreme Court's decision of 1896 in the *Plessy v. Ferguson* case. In this case, the highest court in America ruled that Blacks might be compelled to accept separate accommodations as long as they were "equal."

This ruling legitimized several vicious assumptions and intentions. The first was the belief that African Americans as a race were inferior to Whites, intellectually and otherwise. Another was the White refusal to test the belief by mixing with, or providing opportunities to, Blacks. Furthermore, the assumption of Black inferiority allowed Whites to behave openly in prejudiced and unethical ways. Ultimately, African Americans' sense of self-esteem and personal value was undermined; the Black person's entire perspective was clouded by hatred and contempt felt from Whites. One writer noted, "I concluded that as in everything else, the atmosphere of a place is entirely different for Negro and White. The Negro sees and reacts differently not because he is a Negro, but because he is suppressed. Fear dims even the sunlight." (John H. Griffin, *Black Like Me,* Boston: Houghton Mifflin, 1977, p. 107.)

Places prohibited to Blacks in the South included zoos, parks, theatres, swimming pools, golf courses, concert halls and playhouses, restaurants, hospitals, hotels, airports, churches, elevators, drugstores, and restrooms. In places where there were accommodations for Blacks, they were separate: the rear entrance and balcony of a theatre, a separate waiting room in a doctor's office, or a take-out window in the back of a restaurant. Separate sections for Blacks were marked off in ballparks, buses, and trains. Most Blacks were not able to exercise voting rights in the South in the 1950s decade, and they did not have equal housing opportunities. Many Whites' attitudes toward Blacks were summed up in a 1948 newspaper headline: "GOV. WRIGHT BIDS NEGROES BE QUIET/ Any Wanting Social Equality Had Better Quit Mississippi He Says on Radio to Race." (Clipping pictured in Langston Hughes, Milton Meltzer, and C. Eric Lincoln, *A Pictorial History of Black Americans,* New York: Crown Publishers, 1983, p. 297.)

Blacks could not receive justice in Southern courts. Sheriffs ignored lynchings of Blacks by White mobs. Blacks were convicted of crimes by White juries on the basis of flimsy, circumstantial, or nonexistent evidence. Griffin summed up the evil effects of the cruel system:

> The Negro and the South. These are the details. The real story is the universal one of men who destroy the souls and bodies of other men (and in the process destroy themselves). It is the story of the persecuted, the defrauded, the feared and the detested. It traces the changes that occur to the heart and body and intelligence when a so-called first class citizen (the White author) is cast on the junkheap of second class citizenship (the author as black man) . . . The Negro often dreams of things separated from him only by a door, knowing that he is forever cut off from experiencing them. (Griffin, pp. 44-45.)

Segregation began early in the lives of African Americans and White Americans; elementary and secondary schools and universities were segregated by law in the South and by neighborhoods in the North. Schooling for Blacks and Whites was separate, but it was hardly equal.

The education which Blacks saw as their children's best hope for building a better future was from the beginning, by its segregated nature, a clear indication that society believed they were second-class citizens. Ambivalence about their value as human beings was one of the first lessons Black children learned as they struggled to improve themselves and their lot in society.

The schools established for African Americans received less money per pupil than the schools for Whites, were often located further distances away, and were often in a state of disrepair. Textbooks, equipment, and furnishings were antiquated, shabby, or substandard. Yet education, even in this dismal light, was a serious matter to most African Americans.

Blacks, in their struggle to free themselves from the oppression of Jim Crow, believed that better schooling and integrated schooling were critically important for their children. Blacks fought in the American court system to strike down the "separate but equal" doctrine. By the early 1950s what began as five separate lawsuits, with each plaintiff challenging the *Plessy v. Ferguson* decision as unconstitutional, evolved into the landmark case of *Brown v. Board of Education* of 1954.

The *Brown v. Board of Education* case was presented to the United States Supreme Court in the fall of 1952 by the NAACP legal defense team of Thurgood Marshall, George E.C. Hayes, and James Nabrit. The court ruled unanimously on May 17, 1954, that racial segregation in public schools was unconstitutional. In the ruling, Chief Justice Earl Warren wrote, "In the field of public education, the doctrine of separate but equal has no place. Separated educational facilities are inherently unequal." (*Chronicle of the Twentieth Century*, ed. Clifton Daniel, Mount Kisko, New York: Chronicle Publications, 1987, p.753.)

With the Supreme Court's decision that the "separate but equal" doctrine was unconstitutional came the removal of the legal foundation upon which the entire structure of Jim Crow rested. The effect was to lift a huge psychological barrier for African Americans. Enforcement of the court decision, however, was another matter. Breaking down the physical barriers that had been in place for so long throughout American society was a long struggle. In this struggle for civil rights and social equality, many people suffered, and some even gave their lives. Indeed, the struggle is still going on, and barriers are still being broken.

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Activities

1. Have students explain what Jim Crow laws were and how they originated. You may wish to have your class research how the term was coined.
2. Allow older students to go to the library to look up issues of magazines and newspapers on the day, week, or month following the *Brown v. Board of Education* ruling. Ask students to report on the analysis given or the conclusions drawn about the decision at the time. You may wish to lead a discussion about how accurately analysts predicted the long-term outcome at the time.
3. Have students roleplay NAACP attorneys arguing the case before the Supreme Court. Ask them to present their arguments to the class as they would to the court. Encourage them to make summations, listing major arguments briefly in an organized fashion.
4. Discuss with students why previously segregated Black students might wish (or might not wish) to attend White schools. Encourage students to roleplay young Blacks of the Fifties era to view the problem through their eyes. List pros and cons on the chalkboard. You may also want to read aloud brief accounts written by Black students attempting to integrate schools over the past decades. (See, for example, Elizabeth Eckford's account in *I Too Am America*, comp. Patricia W. Romero, Cornwell Heights, Pennsylvania: Publishers Agency, 1978, pp. 257-60.) Guide students to recognize attitudes such as desire for a better education in a better-equipped school, desire for White recognition of Blacks as social equals, fear of prejudice and retaliation from Whites, and other concerns. Students might also consider the concerns of Black teachers who might lose their jobs. Many of these were dedicated to their students' progress, while some White teachers were indifferent or even hostile.
5. Have students prepare a dramatization showing how Arkansas' Governor Orval Faubus stood in the Little Rock schoolhouse door to prevent Black children from entering. Ask students to explain why he might have done this. Do students think the governor of their state would do this?
6. Have students discuss why "separate" is inherently unequal. Encourage students to apply the concept in specific terms to a variety of situations: school experiences, restaurant meals, public bus rides, attendance at plays and concerts, and many others.

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Civil Rights

Objectives

to identify the segregationist/Jim Crow laws and customs of the Fifties era and explain how they denied Blacks freedom and equal protection under the law

to explain how the civil rights movement attacked these color barriers and demanded equal rights for all Americans

to cite key civil rights legislation

Terms

civil rights	equal protection	due process	poll tax
grandfather clause	literacy test	Jim Crow	boycott
demonstration	sit-in	civil disobedience	

Overview

Racial oppression in America has a long history. Many groups have at one time or another been subjected to prejudice and discrimination. Some Native Americans endured enslavement; over generations their homelands were taken; and many were confined to reservations. During World War II, native-born Japanese Americans were forced into internment camps, and their basic rights as U.S. citizens were denied. Only in 1988 did the U.S. Congress provide restitution for the Japanese who had been unjustly incarcerated.

Oppressed throughout most of American history, Black people have long struggled for their rights. During the American Revolution, Black men petitioned the Massachusetts government for the right to vote, echoing the battle cry that led the new nation to independence from British tyranny—taxation without representation. In the 1800s, Black men and women organized the Underground Railroad to help their enslaved brothers and sisters escape to freedom. With sympathetic Whites, Blacks fought to abolish slavery.

After Emancipation in 1865, there was new hope among Black Americans for freedom and true equality. But many southern sympathizers were afraid of Black political power in the South. "Black codes" were passed in many states and even supported by President Andrew Johnson to help keep the newly freed people within a certain kind of bondage. Still, Radical Republicans in Congress were able to get enough support to pass civil rights legislation to help protect the freed people. Most important, three amendments to the Constitution were passed. The Thirteenth outlawed slavery; the Fourteenth guaranteed equal protection and due process to everyone; and the Fifteenth defined American citizenship without respect to color, race, or national origin.

The postwar period began as an optimistic time for Blacks. Many were elected or appointed to government offices. But such progress did not last long. Terrorist groups like the Ku Klux Klan resorted to intimidation and violence to limit and destroy the newly gained access to political power. By 1898 the "grandfather clause," poll tax, and literacy tests were being used to negate the Fifteenth Amendment. The Civil Rights Act of 1875 was declared unconstitutional by the Supreme Court. The concept of states rights was reinvigorated, and in many areas of the country Jim Crow became the law of the land.

This new form of racial oppression emerged in the 1880s and 1890s. Jim Crow dictated that Black people had to be "separate" from Whites on streetcars, in restaurants, and in other public places. This system of local laws was made national when, in 1896, the Supreme

Court legalized the "separate but equal" doctrine in the case *Plessy v. Ferguson*. Jim Crow practices were thereby sanctioned in post offices, stores, public transportation, libraries, and public buildings. Even bathrooms and drinking fountains were governed by the principle. Every aspect of life for Blacks fell under the "separate but equal" doctrine.

Still, Black people continued to fight. In the early 1900s, a number of new organizations emerged, such as the NAACP and the Urban League, dedicated to the principle that all people should be treated equally. Throughout the 1930s and 1940s, there were protests. During the 1940s, rioting broke out in Detroit, New York, and Los Angeles, arising from the pressures of urban conditions and discriminatory acts by police. In 1954, when the Supreme Court announced its historic decision in *Brown v. Board of Education*, the civil rights movement already had a very long history. In the epoch-making Brown decision, announced on May 17, the court struck down the *Plessy v. Ferguson* decision of 1896, which had established the "separate but equal" doctrine. The court ruled that separate accommodations were inherently unequal.

The struggle was not yet over—prejudice and discrimination continued to be a reality in the North as well as the South. Black leaders like Dr. Martin Luther King, Jr. made this a time of consciousness raising in America. They brought worldwide attention to civil wrongs by employing the philosophy of nonviolent civil disobedience. Four major tactics distinguished the movement for civil rights: boycotts, sit-ins, freedom rides, and mass marches.

Rosa Parks, a seamstress tired after working hard all day, on December 1, 1955, quietly but firmly refused to relinquish her seat on a bus to a White man. She was arrested and charged with violating a city ordinance. The Black community responded three days later, and the Montgomery bus boycott was begun. Ultimately, the Supreme Court ruled that Montgomery buses had to end racial segregation, and a major victory was won.

The Southern Christian Leadership Conference (SCLC) was formed after the success of the Montgomery boycott. The organization's leader, Dr. Martin Luther King, Jr., was con-

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vinced that nonviolent civil disobedience was the most powerful weapon for confronting discrimination. Boycotts against segregation and discrimination spread throughout the South. By the early 1960s, college students began to conduct sit-ins at segregated stores and public places. In May, 1961, the Congress of Racial Equality (CORE), led by James Farmer, sponsored freedom rides—buses with both Black and White passengers. One bus was set on fire and another was attacked by the Ku Klux Klan. During that summer, four hundred freedom riders were arrested and three were murdered.

To focus national attention on the movement, Blacks made a massive, dramatic march to the Lincoln Memorial in Washington on August 28, 1963. The leader of the march was A. Philip Randolph, and the strategic organizer was Bayard Rustin. This unprecedented demonstration included Blacks and Whites, the rich and the poor, educated and uneducated, famous and unknown, white and blue collar workers, and people who were unemployed—200,000 Americans from all walks of life. Together they sang "We Shall Overcome," and like millions of Americans watching on televison, were stirred by the power and beauty of the words and thoughts expressed by Dr. Martin Luther King, Jr. as he spoke of his dream for America.

Dr. King had articulated the dream of most African Americans. It inspired America and resulted in legislation that improved the conditions under which Blacks lived. In 1964, the Civil Rights Act was passed, a landmark in congressional legislation. It set up rules to make it harder for officials in the South to prevent Blacks from voting. Literacy tests had to be written, and Blacks and Whites had to be given the same test. Men and women who had finished the sixth grade did not have to take a literacy test.

By ordering an end to discrimination in public places, such as hotels, restaurants, and theatres, the law signaled the beginning of the end for White-only/Jim Crow customs. The law empowered the Attorney General of the United States to ensure that school districts took steps to desegregate. The Civil Rights Commission, established in the weaker civil rights legislation of 1957, was continued through the new legislation. The new law also prevented the government from providing federal money to any state and local programs that discriminated on the basis of race.

The Voting Rights Act, designed to protect the right to vote for Blacks and other minority citizens, was passed in 1965. Despite its passage, Black voters were still turned away from the polls in some southern states. This sparked additional protests and demonstrations, which eventually led to full voting rights for all Americans.

Activities

1. Have students map the locations of important events or marches in the civil rights movement. Have students find and mark:

   Selma, Alabama
   Chicago, Illinois
   Little Rock, Arkansas
   Jackson, Mississippi
   Greensboro, North Carolina
   Montgomery, Alabama
   Memphis, Tennessee
   St. Augustine, Florida
   Albany, Georgia
   Topeka, Kansas
   Lincoln Memorial in Washington, D.C.

   Encourage students to research and explain what events important to Blacks occurred in these locations.

2. Help students make a display of Jim Crow signs used in the South. Roleplay with students about the function of the signs. Guide students in a discussion about the attitudes, feelings, and images such signs create. Ask students what kinds of relationships between the races such a system is likely to create.

3. Hold a class election for a key office, perhaps class president or representative to Student Council. Devise ways to prevent a segment of your class from voting. You may wish to make up a literacy test that no one in your class could possibly pass or apply a poll tax, administering either or both in a discriminatory way. Explain to students how such tactics were used in the South to prevent Blacks from voting.

4. Assign students to use encyclopedias or other sources to read about specific incidents in the civil rights movement. Then allow students to choose incidents to write headlines and newspaper stories about.

5. Have students complete the Civil Rights Crossword Puzzle. Point out the answers in the Answer List, and encourage dictionary use.

6. Lead class discussion about the following topics.

   Nonviolent protest: Why did the leaders of the civil rights movement use this strategy? Why was it effective?

   White response: What tactics were used by some Whites to resist the civil rights movement? Did any of them ricochet and actually help the movement?

   Media coverage: Which side did news stories help the most, and why?

7. Have students locate and recite protest poems written in the Fifties era by Black poets such as Robert Hayden, Owen Dodson, Gwendolyn Brooks, and Margaret Walker.

8. Have students research the origin and activities of the Ku Klux Klan, and report on its policies, beliefs, and history. Have students try to discover whether the organization has changed over the years, or kept the goals it had in the 1900s or 1930s.

9. Have students research and write reports on individuals who played key roles in the civil rights movement. You may wish to choose from the list below. A sample report also follows.

   Dr. Martin Luther King, Jr.
   Thurgood Marshall
   Ralph Abernathy
   Daisy Bates
   Coretta Scott King
   Rosa Parks
   Andrew Young
   Fannie Hamer
   Shirley Chisholm
   Malcolm X (Little)
   James Forman
   Medgar Evers
   James Baldwin
   James Farmer
   Stokely Carmichael
   Whitney Young
   A. Philip Randolph
   Roy Wilkins
   Jesse Jackson

Sample Report

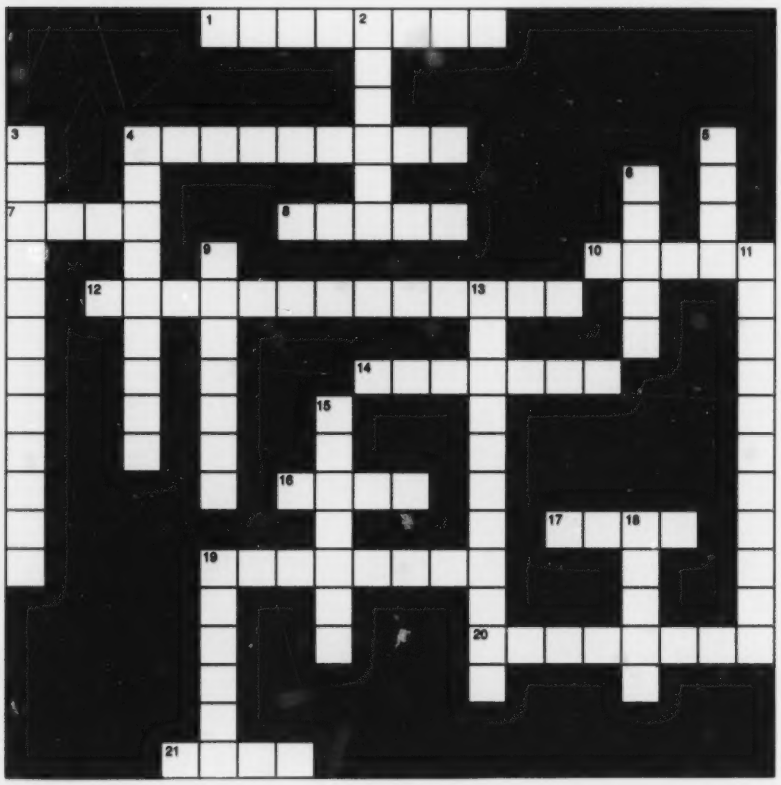
Thurgood Marshall, Supreme Court Judge

Thurgood Marshall was born in Baltimore, Maryland. He worked hard in college, won many honors as a student, and became a lawyer. He returned to Baltimore, where Blacks desperately needed legal counsel. Why did they need legal assistance? The police beat them! Unfair landlords put them out of their homes!

Thurgood was a good lawyer. He helped the people of Baltimore. He took cases for the poor, though some could not pay him. He knew that other Negroes needed help. While working for the National Association for the Advancement of Colored People, he took cases to protect the constitutional rights of African Americans.

Supreme Court judges decide on constitutional matters. Thurgood Marshall argued and won 32 of 35 cases before the United States Supreme Court. He earned the respect of lawyers and judges alike. He was appointed to the Supreme Court as a judge himself. Other lawyers brought cases before him. He was the first African American to be appointed to the bench of the nation's highest court.

Civil Rights Crossword Puzzle



Answer List

BOYCOTT
BROWN
CORE
CROW
DEMONSTRATION
DISOBEDIENCE
INTEGRATION
JUSTICE
KING
MARTIN
MOVEMENT
NAACP
NONVIOLENCE
OVERCOME
PARKS
PICKETING
PROGRESS
PREJUDICE
PROTEST
RACIST
SCLC
SIT-IN
SNCC

Across

1. Moving forward toward a goal.
4. Dislike of people just because they are of a certain race.
7. Southern Christian Leadership Conference.
8. The _____ was first used to get service at lunch counters.
10. In _____ *v. Board of Education* segregation in public schools was declared unconstitutional.
12. A meeting or march by a large group of people to show others how they feel about some problem.
14. Fair treatment under law.
16. Congress of Racial Equality.
17. Martin Luther _____ was a leader of the SCLC and won the Nobel Peace Prize.
19. A group of people working together for some cause.
20. To find a good solution to a problem.
21. Student Nonviolent Coordinating Committee.

Down

2. Believing that one race is better than another.
3. Civil _____ is the refusal to obey a law a person thinks is wrong.
4. Standing or walking to show protest, usually carrying signs to explain why.
5. The civil rights movement fought to end Jim _____ laws and customs.
6. Rosa _____ refused to move to the back of the bus.
9. A joining together to refuse to buy or use something.
11. The refusal to use force as a weapon in getting change.
13. Doing away with segregation.
15. To speak out against something.
18. National Association for the Advancement of Colored People.
19. _____ Luther King, Jr. led the Montgomery bus boycott.

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Answers

Sports

Objectives

to recognize the ways in which sports were racially segregated in America before the Fifties era

to identify leading figures in the breaking of color barriers during the Fifties era

Terms

professional collegiate

Overview

Sports figures are among the most revered of American heroes, and Black athletes have earned their place among them. In spite of the fact that Blacks were for most of American history excluded from participation in professional sports, Black athletes have entered and excelled in athletic competition whenever they had the opportunity.

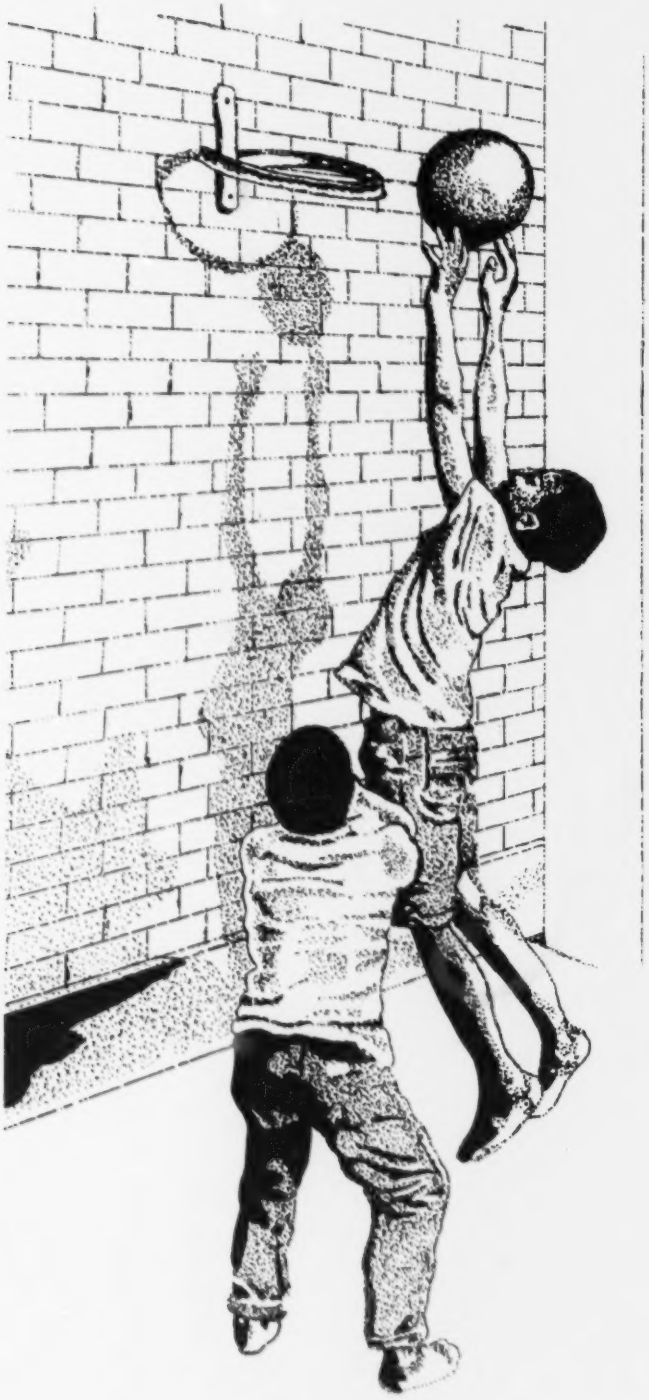
As early as 1908, Jack Johnson became the heavyweight boxing champion, and Joe Louis took the title in 1937. In 1936, Jesse Owens won four gold medals at the Berlin Olympics, broke two Olympic records, and tied another, dramatically disproving the theories of Negro inferiority and Aryan supremacy.

Joe Louis' defeat of the German Max Schmeling demonstrated to the world again the absurdity of the Nazi concept of the master race. Louis held the world heavyweight title from 1937 to 1949. He was followed by many other Black champions: Ezzard Charles, Jersey Joe Walcott, Floyd Patterson, Sonny Liston, Joe Frazier, Sugar Ray Robinson, George Foreman, and Muhammad Ali.

Paul Robeson was a stunning example of athletic, intellectual, and artistic ability. He attended Rutgers University, where he excelled in four sports and was twice an All-American end in football. Robeson was also valedictorian of his class, a member of Phi Beta Kappa, and a Rhodes Scholar. After earning a law degree from Columbia University, he embarked on a brilliant career as an actor and singer. Robeson was committed to many social causes: international peace, racial equality, and improved labor conditions. He was in favor of independence for African colonies of European nations. His involvement in these issues and his association with communism led to intense criticism of his work. Robeson represented a powerful combination of athletic and intellectual ability coupled with artistic talent and social commitment.

In spite of examples of Black sports achievement like Robeson's, Louis', and others, professional team sports like basketball, football, and baseball continued to be closed to Black players. Not until 1947, when Jackie Robinson signed on with the Brooklyn Dodgers, did these color barriers begin to come down. In 1948, the Cleveland Indians signed Satchel Paige, an almost legendary pitcher who had wowed fans of the Negro Leagues for more than twenty years. Other superb Black baseball players of the Fifties era were Roy Campanella, Don Newcomb, Elston Howard, Willie Mays, Hank Aaron, and Roberto Clemente.

For many years, Black players in baseball were mostly relegated to the outfield. Few were pitchers and few played the bases. As Blacks broke into the other professional team sports, the same patterns emerged. In basketball, most Black players appeared in the forward position, and few played center or guard. In football, Blacks filled positions on the line; few were quarterbacks. Over the years these barriers, too, were broken, but managers and fans only gradually responded to the full potential of Black players.



Collegiate sports resisted integration even longer than the professional team sports. In the South, some states actually approved resolutions or legislation barring integrated teams from playing within their borders. Over the years of the Fifties era, when civil rights protest was also occurring, Whites across the nation, especially in the South, resisted Blacks' determined insistence on social equality in every arena.

When Black players were able to achieve positions on college teams, some of them gained educational opportunities not otherwise available to them. Many of them also achieved professional careers in sports, with attendant fame and fortune. In turn, these athletes provided hope and role models for young Blacks.

Black athletes also broke into many individual sports during the Fifties era. Black golfers, who had been excluded from private and public golf courses, were able to participate in tournaments. Althea Gibson distinguished herself in tennis, winning the French Open, the U.S. Open, and Wimbledon. Harrison Dillard, Mal Whitfield, Milt Campbell, Rafer Johnson, and Wilma Rudolph won medals in track and field events at the Olympic games.

By the end of the Fifties era, Black athletes had made substantial inroads into American sports. Black America had shown that it could produce fine athletes far beyond its proportion of the population. Sports fans, young and old, cheered their heroes, both Black and White. The sports arenas across the nation had also become arenas where Blacks and Whites learned to support each other in a team spirit.

A Timeline of Black Participation in American Sports

1940-60 Sugar Ray Robinson held titles in the Welterweight and Middleweight categories.

1946 Marion Motley became a fullback for the Cleveland Browns.

1947 Jackie Robinson joined the Brooklyn Dodgers as the first Black player in the National League.

Larry Doby became the first Black player in the American League.

1948 Satchel Paige became the first Black pitcher in the American League.

Roy Campanella became a catcher for the Dodgers.

Fletcher Joe Perry was signed by the San Francisco 49ers.

Harrison Dillard won a gold medal in the 100-meter race at the Olympic games.

Mal Whitfield set a new Olympic record in the 800-meter race.

1949 Don Newcombe became a pitcher for the Dodgers.

1950-57 Sandy Saddler held the featherweight boxing title.

1950 Elston Howard joined the Yankees.

Chuck Cooper signed with the Boston Celtics, becoming the first Black player for the NBA.

1951 Willie Mays was brought up to the major leagues.

1952-61 Archie Moore held the light heavyweight title and won the Neil Memorial Award.

1952 Floyd Patterson won a gold medal in boxing at the Helsinki Olympics.

Harrison Dillard won a gold medal in the 110-meter hurdles in the Olympic games.

Mal Whitfield won a gold medal in the 800-meter race at the Olympic games.

Eighteen-year-old Milt Campbell finished second in the Olympic decathlon. Althea Gibson ranked ninth among women tennis players in the United States.

1953 Gene "Big Daddy" Lipscomb played for the Los Angeles Rams. Roosevelt Brown signed with the New York Giants as an offensive tackle. Althea Gibson ranked seventh nationally in women's tennis.

1954-56 Bill Russell led the University of San Francisco basketball team to two consecutive NCAA championships. He was voted the 1956 College Player of the Year and played on the U.S. Olympic team in 1956.

1954 Rojo Jack, who had begun auto racing in 1923, ended his career.

Althea Gibson ranked thirteenth nationally in women's tennis.

1956 Frank Robinson began his major league career with the Cincinnati Reds.

Lenny Moore was signed by the Baltimore Colts and named Rookie of the Year.

Milt Campbell set a record for the decathlon in the Melbourne Olympics.

Rafer Johnson finished second in the decathlon at Melbourne.

Althea Gibson won the French Open women's singles.

1957 Bill Russell signed with the Boston Celtics.

Jim Brown began his professional football career when he signed with the Cleveland Browns.

Charles Sifford, a golfer, won the Long Beach, California, Open Tournament and earned $8,000 on the PGA tour.

1957-58 Althea Gibson won the U.S. Open and Wimbledon. She was ranked first nationally among women tennis players.

1958-59 Ernie Banks won Most Valuable Player two years in a row.

1958 Elgin Baylor was signed by the Los Angeles Lakers.

1960 Muhammad Ali won the Olympic gold medal in boxing.

Rafer Johnson won the Olympic gold medal for the decathlon.

Wilma Rudolph won three Olympic medals in track. She was voted U.S. Female Athlete of the Year by the Associated Press and was named Outstanding Athlete of the Year by the Europe Sportswriters Association.

Wilt Chamberlain broke eight records in his first year with the Philadelphia Warriors.

Worksheet Activity

Write the year in which each achievement took place. Use information from the lesson and "A Timeline of Black Participation in American Sports."

1. _____ Jackie Robinson signs on with the Brooklyn Dodgers.

2. _____ Jesse Owens wins four gold medals at the Berlin Olympics.

3. _____ Jim Brown signs with the Cleveland Browns.

4. _____ Chuck Cooper signs with the Boston Celtics and becomes the first Black player in the National Basketball Association.

5. _____ Floyd Patterson wins a gold medal at the Helsinki Olympics.

6. _____ Wilma Rudolph wins three Olympic medals in track.

7. _____ Althea Gibson wins the French Open women's singles.

8. _____ Muhammad Ali wins a gold medal at the Olympic games.

9. _____ Bill Russell is voted College Player of the Year for his effort in leading the University of San Francisco basketball team to two consecutive NCAA championships.

10. _____ Satchel Paige becomes the first Black pitcher in the American League.

Additional Activities

1. Have students write reports about Black athletes from the Fifties era. You may wish to have students model their reports on the sample reports included in the following pages.
2. Allow students to name and describe the achievements of favorite Black athletes on handmade baseball, basketball, football, or other sports cards. You may wish to display their artwork on a bulletin board or in the lobby of your school building.
3. Have students make posters of their favorite athletes, using mural or collage technique. Encourage students to insert important facts and statistics about the figures they choose.

Sample Reports

Jackie Robinson

Jackie Robinson broke the barriers of racial discrimination in baseball when he made his debut with the Brooklyn Dodgers on April 11, 1947. Though he experienced the hatred and anger of people who wanted Blacks excluded from the major leagues, Robinson's performance was exceptional. His exciting base running, aggressive fielding, and sharp hitting set a high standard for the many Black players who followed him.

Robinson played with the Brooklyn Dodgers from 1947 through 1956, and won the National League's Most Valuable Player award in 1949. He led the Dodgers to victory in the 1955 World Series and was elected to the Baseball Hall of Fame in 1962. Jackie Robinson worked for a variety of causes for Black Americans and was an inspiration for youth throughout the world. He was also active in business and finance, serving on the board of the Freedom National Bank in Harlem.

Wilma Rudolph

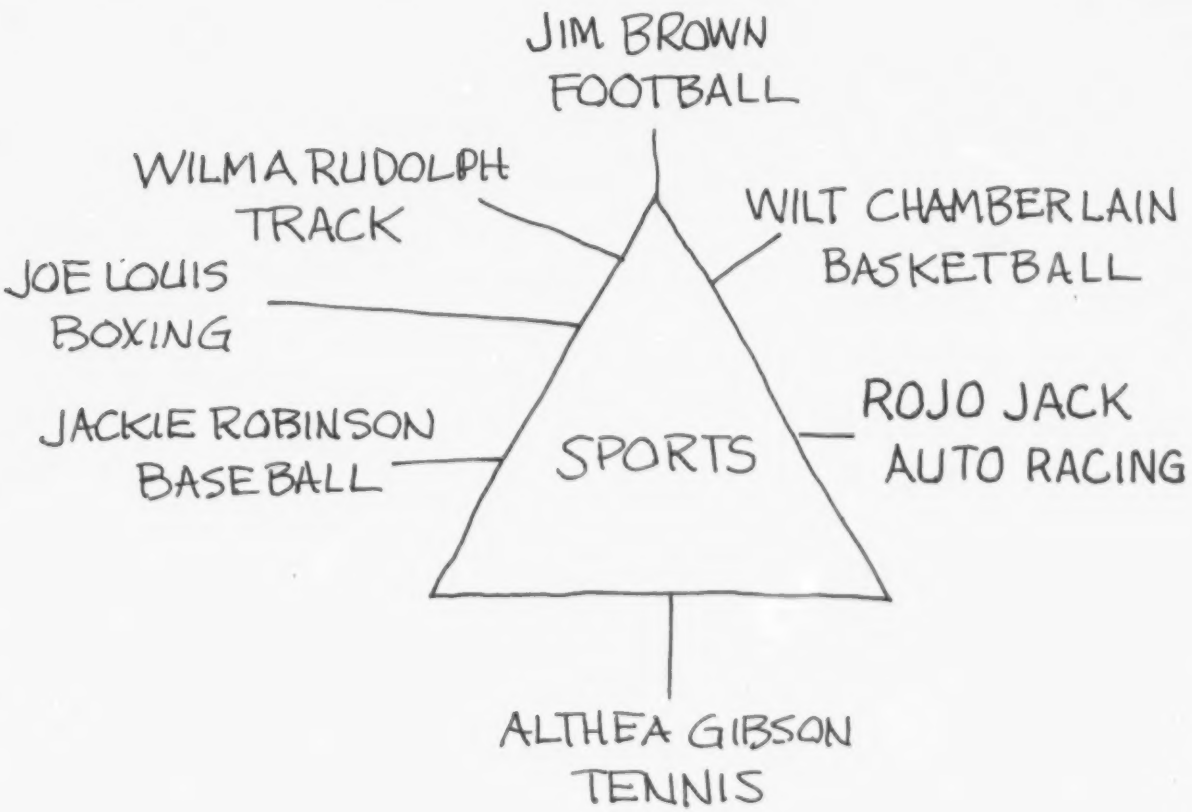
Wilma Rudolph was regarded as the fastest female sprinter of all time. Her great stamina and terrific finish led her to break every record in 100-meter and 200-meter events. Her performance becomes all the more impressive in light of the childhood illnesses which had denied her the use of her left leg.

In 1960, Wilma Rudolph was named United States Female Athlete of the Year by the Associated Press and Athlete of the Year by United Press International. She won three gold medals in the 1960 Olympics, in the 100-meter run, the 200-meter run, and the relay run.

Curriculum Webbing

Draw a geometric shape in the center of the chalkboard. Write the main topic to be studied in the geometric shape. With students, explore the topic. As students provide ideas and words related to the topic, list them on the chalkboard, using lines extended from the geometric shape.

After the student responses are recorded, organize them into categories. Allow students to select an area to research. An example of initial curriculum webbing of the topic **sports** is provided below.



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THE ARTS

Visual Arts

Objectives to identify major Black artists of the Fifties era, as well as artists who influenced the Fifties era
to recognize the connection between the Black experience and art by Black artists

Terms

abstract art	expressionism	renaissance	mural
collage	graphic arts	culture	cubism

Overview

The visual arts are possibly the least recognized cultural contribution Black Americans have made to our society. For years, Black artists were virtually ignored in general surveys and studies of American art. During the upheaval of the late 1960s and the 1970s, when scholars in various disciplines were beginning to re-evaluate the Black American impact on the nation's history and culture, exhibitions featuring Black artists became much more common. This new-found interest in the art of African Americans was reflective of, and responsive to, the Black Revolution and Black protest movement that challenged the country's institutions of cultural conservation to preserve more equitably the cultures of all the nation's peoples.

Even today, however, important Black artists are often not represented in standard art history texts. Works by relatively few Blacks are included in major museum collections. This has resulted from a variety of factors. Historically, prejudice and discrimination played an important role, but Black artists in America have been plagued by a lack of exposure and the insensitivity and misunderstanding of the nation's museums. This is unfortunate, for in their work many African American artists translate and communicate a vision that adds vitality, strength, beauty, and diversity to American artistic traditions. Equally important, through their work Black artists share a perspective that is born of their unique cultural experience as Blacks in America.

Black artists have not always infused their work with their own cultural experience, however. As Rexford Stead, Deputy Directory of the Los Angeles County Museum of Art, wrote in 1976,

> For those who know black American art only through contemporary exhibitions of the past decade, it will come as a surprise that so many earlier artists did not reflect the 'black experience' in their subject matter. But from their portraits of whites, biblical scenes, and landscapes that have affinities with Cole and Durand, it seems that staying close to the mainstream of American art was a way for black artists to find acceptance and commissions. Perhaps this conformity (or better, sublimation) was in itself another kind of 'black experience.' (from introduction to *Two Centuries of Black American Art* by David C. Driskell, New York: Los Angeles County Museum of Art/Alfred A. Knopf, 1976.)

Robert Duncanson was the first major African American landscape painter. A free Black living in Cincinnati in the 1840s and 1850s, he earned prominence by painting the stately and dramatic expressions of nature in the style of the Hudson River School. Two of his most famous works are *The Blue Hole, Flood Waters, Little Miami River* and *View of Cincinnati, Ohio, from Covington, Kentucky*. Although chiefly a landscape painter, Duncanson did create one painting, *Uncle Tom and Little Eva*, that expressed the special concerns of Blacks. Duncanson's success grew through the 1850s and 1860s. After the Civil War, his paintings sold for as much as five hundred dollars, and his skills were much in demand.

Since Aaron Douglas first turned to Africa for inspiration during the Harlem Renaissance of the 1920s and 1930s, many Black artists have created art that reflects their past and their present as individuals and as a

people. Aaron Douglas' work, in particular, was admired by Alain Locke, a Black professor of philosophy at Howard University. Locke's critical genius became a guiding light of the Harlem Renaissance, a time of awakening for Black artists. For over thirty years, until his death in 1954, Locke encouraged, and engaged in debate with, many Black artists in many fields. Locke challenged Black visual arts to reflect the "ancestralism" of African art, which had already influenced many European artists like Picasso and Modigliani.

Many Black American artists have embraced ancient African traditions in which art is inseparable from life. Such art is not created solely to excite the visual sensitivities, but to join together diverse but interrelated elements of a culture. Such art is used in body adornment and clothing design, but it is also a fundamental means through which to communicate social and religious beliefs.

Two Black painters who began in the 1920s and became major figures in African American art were W. H. Johnson and Hale Woodruff. As Johnson's interests changed and developed, he produced academic, expressionist, and folk art. Woodruff moved from southern regionalist subjects to abstract work heavily influenced by African legendary and religious symbols. Woodruff also painted murals inspired by his studies in Mexico.

The creation of "art for art's sake," especially during the era of the Fifties, was largely disdained by African American artists. During this era, aspects of the "Black experience" came shining through much of the art produced by Black American artists.

This period was dominated by Black painters Charles White, Elizabeth Catlett, Margaret Burroughs, Beauford Delaney, Jacob Lawrence, and Romare Bearden. White often worked in charcoal, creating powerful effects in black and white. His works are characterized by a strong social consciousness that later influenced activist artists of the 1960s. Catlett, who was primarily a sculptor, also made prints of heroic Black women. Burroughs used her skills to illustrate Black history.

Beauford Delaney, somewhat apart from Black art's mainstream, began as a portraitist of Black American individuals and types. During the thirties and forties, he developed a bold expressionist style. During the Fifties era, he became more lyrical in rendering lighting and surfaces.

Jacob Lawrence became famous for his narrative sequences *Toussaint L'Ouverture* and *Migration*, done in cubist technique. He focused on urban subjects and made urgent social statements.

Romare Bearden was an experimentalist, achieving fame for his work in collage, oil and water monoprint, and cubism. In 1963, Bearden helped form the Spiral Group. These artists committed themselves to work entirely in black and white as an expression of racial conflict. Bearden has continued to work with images of the Black experience, using collage and photomontage to emphasize the distortion and oppression that frequently characterize the life of Black Americans.

James Porter, who wrote *Modern Negro Art* (1943), has had an impact on American art both as a painter and as an educator. As an artist, Porter interpreted African American experience and the human form. His ability is shown in his portrait of his mother, his work expressing the lives of Black Americans, and his works on African themes. In 1953, Porter became head of the art department at Howard University and director of its art gallery. Like Alain Locke, he was able through his teaching and writing to gain recognition for Black American art.

Through your study of graphic arts, it is critically important to recognize that art is a cultural product, and unique cultural experiences yield unique cultural products. Thus visual art by Black artists is often a rendering of a uniquely Black point of view, shaped by the social, educational, and artistic experiences of Blacks in America.

Activities

1. Divide students into small groups. Have each group use encyclopedias or art encyclopedias to research and report on the following Black painters:

Henry O. Tanner	Charles White
Aaron Douglas	W. H. Johnson
Hale Woodruff	Elizabeth Catlett
Margaret Burroughs	Beauford Delaney
Jacob Lawrence	Romare Bearden

   Encourage students to provide biographical data and to share the responsibility for bringing a few books to class showing examples of each artist's work.

2. Encourage students to learn the meanings of the terms at the beginning of this section. Divide students into groups and assign them to bring to class library books which show examples of expressionism, cubism, collage, abstract art, and murals.
3. Bring to class some examples of famous art, perhaps framed prints or pictures in art history texts. Work through discussion to help students understand how each piece of art provides a particular point of view on a particular subject or experience.

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Music

Objectives

to identify forms of music that Black musicians have shaped and influenced
to identify the major contributors to original American musical traditions

Terms

improvisation	spirituals	rhythm and blues	composer
orchestra	style	musical	concerto
jazz	blues	gospel	ragtime

Overview

African Americans have contributed profoundly to the shaping of American musical traditions. A creation of Black musicians and vocalists, jazz is considered America's only original music form. Blacks also shaped gospel, ragtime, and the blues, forms which originated before 1920. Later, new kinds of jazz, like bebop, cool, and funk emerged. Other new forms, like rhythm and blues and rock 'n roll also developed. All these kinds of music showcased the talents of Black artists.

Ragtime was most popular in American culture from the late 1890s to World War I. Ragtime is essentially piano music with strong syncopation, arising from Black banjo and percussive styles. Blacks were the major innovators and players of ragtime. Tom Turpin's "Harlem Rag" (1897), "St. Louis Rag" (1903), and "Buffalo Rag" (1904) were among the first ragtime compositions. Scott Joplin's "Maple Leaf Rag" (1899) was a sensation and established his reputation. Today we are familiar with Joplin's music as it was adapted for the movie *The Sting*. Ragtime was an important influence of jazz, a dominant musical form in the Fifties era.

The blues is related to some of the same band influences which helped create ragtime. The earliest roots of blues, however, are the work songs and field hollers created by slaves in the South. Initially, the blues was strictly vocal, but as the form developed, blues singers were backed by instrumentalists. Ultimately, many blues compositions became chiefly instrumental in performance.

The blues was always an extremely flexible, never static, form. Blues gave rise to rhythm and blues and contributed strongly to jazz. Rhythm and blues is an urbanized form marked by strong, repetitious rhythms and simple melodies. Along with blues, jazz began late in the nineteenth century. Jazz owes much to African rhythms, classical music's harmonies, gospel songs and spirituals, work songs, and minstrel show music. Like blues, it was never static, always included improvisation, and gave rise to new forms, like bebop, cool jazz, and funky jazz. Jazz has also increased in complexity. Its most enduring characteristics are its improvisation and its use of a rhythm section, usually including piano, string bass, and drums.

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The forms that were most dominant in the Fifties era were blues and jazz. The term "rhythm and blues" was not popularized until the late 1950s. Until then, all blues had been referred to as "race music." *Billboard* began charting race music in 1946, and this gave national attention and recognition to the style.

The most famous blues musicians, those who consciously composed and performed for appreciative audiences, included the following artists. Many of them performed into the Fifties era, some of them influenced it, and a few of them dominated it.

W. C. Handy is known as the Father of the Blues. Handy was the first composer to publish a blues song, though the form existed in his culture before he transmitted it. Handy was an instrumentalist and band leader. He also set up a publishing company for Black musicians' work.

Papa Charlie Jackson, Blind Lemon Jefferson, and **Leadbelly** (Huddie Ledbetter) were rural blues singers.

Bessie Smith was known as the Empress of the Blues. Her blues singing was tremendously successful in the 1920s. She sang urban or classic blues, with the backing of an instrumental group.

Gertrude Ma Rainey was one of the most famous blues singers of her time. She toured the South extensively in the 1920s.

Ethel Waters, Alberta Hunter, and **Blanche Calloway** were known as ballad singers, but also sang blues.

B. B. King, sometimes called King of the Blues, is a singer/guitarist. To many, he seems representative of the Black musicians who worked for years without recognition or financial reward for their artistic contributions. King had been a professional musician for two decades before he made his first big hit, "Why I Sing the Blues" (1969), a biting social commentary.

Billie Holiday was the most compelling blues singer of her time. She also sang jazz and popular songs. She recorded with Benny Goodman and other orchestras in the thirties. Her autobiography *Lady Sings the Blues* describes the hardships of her childhood in a Black ghetto. During the 1940s, she was adored for her talent and beauty. After 1950, her career was marred by her increasing drug addiction.

The jazz musicians who most influenced the Fifties era include both singers and instrumentalists. Some of them are legendary, spanning the decades and making inestimable contributions to American music.

Jelly Roll Morton was a pivotal figure as a pianist, singer and composer in early jazz. He began his career in the cradle of jazz, New Orleans, about 1902. He began recording jazz in Chicago in 1923 and made a series of historically important records for the Library of Congress in 1938.

Louis Armstrong, perhaps the single most important jazz innovator, influenced countless other musicians through his unique style and creativity as a trumpet player and vocalist. He commanded attention from the twenties through the sixties.

Duke Ellington arrived in New York from Washington in 1922. He was an excellent pianist, but his greatest talents lay in building an orchestra and composing. He was the first to create extended jazz pieces and to give jazz concerts on a regular basis. He became famous while performing at the Cotton Club in Harlem in the late 1920s and was still composing vigorously in the Fifties era.

Count Basie was a pianist and band leader who became famous in the 1930s for helping create the swing band music that was a new development in jazz. The Count Basie Orchestra became famous and strongly influenced the development of bebop and cool jazz. Count Basie was a leading figure in the Fifties era. His autobiography *Good Morning Blues* (1986) was published after his death.

Sidney Bechet was a great jazz musician whose instruments were the soprano saxophone and the clarinet. Bechet traveled to Europe with Will Marion Cook's Syncopated Orchestra in 1919 and decided to stay. He spent most of his life there. Honored and acclaimed, he died in 1959.

James P. Johnson, a jazz pianist, backed jazz and blues singers such as Bessie Smith and Ethel Waters.

Mary Lou Williams was the greatest of the female jazz pianists. She was also a band arranger and composer for church and concert hall.

Billy Eckstein was the most popular Black male jazz vocalist in the thirties. He went on to lead his own orchestra.

Ella Fitzgerald, a jazz singer of unequaled talent, recorded with Louis Armstrong and the Mills Brothers. She made very successful solo recordings, was consistently named jazz vocalist of the year, and became one of the most popular jazz singers of all time. She became world famous when she began touring with the "Jazz at the Philharmonic" group of musicians and singers in 1946.

Bebop arose in the early 1940s in Harlem. There a group of musicians including Dizzy Gillespie, Charlie Parker, and Thelonious Monk began experimenting with complicated chord patterns and melodies. The dazzling new sound they created came to be called bebop or simply bop. The development marked jazz's evolution away from being primarily a dance music (as exemplified by the swing bands of the thirties and forties) to being a music for listening. Gillespie and Parker, the giants in the new style, were masters of its improvisational technique. They also shaped its "hard" sound and its complexity. This new sound changed and evolved, too, as cool jazz and funky jazz were born.

The most influential and famous of the new jazz musicians were the following.

Charlie Parker was an alto saxophonist who played with Dizzy Gillespie in a quintet at a club called Minton's in Harlem. With his improvisational genius, he influenced jazz musicians across the nation, regardless of the instruments they played. His work and the richness of his musical ideas set new standards in jazz.

Dizzy Gillespie was a trumpet player, composer, and band leader. His innovations helped revitalize jazz. He also pioneered Afro-Cuban jazz, which combines Latin rhythms with bebop improvisations. Gillespie has always had a gift for communicating with his public and has always encouraged new talent.

Thelonious Monk was a composer, pianist, and band leader. He was one of the most adventuresome and influential of jazz musicians. His unusual use of dissonance and his daring personal style made him controversial.

Art Blakey was a drummer who became a leader in funky jazz. He promoted the drums as a frontline instrument in jazz. Blakey, who said "every man searches for his own sounds, makes his own music, creates his own style," captured the essence of improvisational jazz. Blakey's funky jazz incorporated elements of African music.

John Coltrane was a tenor saxophonist of the Fifties era. He played in Dizzy Gillespie's big band and played with Miles Davis from 1955 to 1960.

Ornette Coleman, alto saxophonist, violinist, and trumpet player, was the center of a new style called free jazz.

Miles Davis, a trumpet player who in 1948 formed a nine-piece group that developed a new jazz sound, became famous for his cool jazz with its lagging beat and unique orchestration. His cool jazz made the first use of the French horn and tuba in jazz music. Davis went on to express jazz in the electronic sound of the 1960s. More recently, Davis has pioneered in fusion, a new form that combines rock music with jazz sounds.

Many Black musicians toured the South with their music. Others made Harlem a center for musical innovation. Harlem was a large, urban community for middle class Blacks in the 1920s, 1930s, and 1940s, and it drew into itself the businesses, organizations, and culture that reflected the needs of its people.

One of the fortunate developments in Harlem was the growth of Black show business, fostered mostly in clubs such as the Apollo, the Savoy Ballroom, Connie's Inn, and the Cotton Club. Outside Harlem, Blacks performed in The Howard, The Royal, Chicago's Regal, and Philadelphia's Earle. The greatest of these clubs was the Apollo. The Apollo produced the greatest of Black musical tradition, and the Apollo was open to both Blacks and Whites.

The Cotton Club, while one of the excellent theatres in Harlem, was marred by its Whites-only policy. Blacks entertained and gained reputations at the Cotton Club, but for many years were not permitted in as customers. Whites came to the club for adventure and excitement, and for the superb talent it offered.

The clubs in Harlem provided a stage for Black performers and consequently were enormously influential on Black musical forms and on American music in general.

Although blues and jazz were the monolithic expressions of Black musicians in the twentieth century, many other American musical forms benefitted from Black contributions. Black composers and performers who have enriched and influenced the Fifties musical culture through the spiritual, opera, ballad, pop, and other forms include the following.

Harry T. Burleigh was a baritone singer who gained recognition at the turn of the century. He composed art songs, arranged spirituals, and influenced Black vocalists.

Will Marion Cook was a violinist who wrote scores for the Black musical when it was a newcomer on the musical scene in America. He also composed music for orchestras he himself formed and conducted.

R. Nathaniel Dett composed in many forms, including the oratorio and piano suite, often borrowing from the spiritual.

John W. Work III was a choral conductor who collected and arranged Black folk songs, as well as composed art songs and orchestral pieces.

Hall Johnson arranged spirituals, composed, and served as choral conductor on the New York stage.

William L. Dawson is known for his arrangements of spirituals, but gained his greatest fame for his *Negro Folk Symphony*, first performed in 1933 by the Philadelphia Symphony under Leopold Stokowski.

William Grant Still composed abundantly in every musical genre. His works are among the most performed of all Black composers'.

Eva Jessye arranged spirituals and other music and conducted operas such as *Four Saints in Three Acts* and *Porgy and Bess.*

Marian Anderson, a vastly talented vocalist, withstood the rebuffs of White-controlled music halls. In 1939, when the Daughters of the American Revolution refused to permit Anderson to sing in Constitution Hall, First Lady Eleanor Roosevelt resigned from the DAR in anger. Subsequently, Marian Anderson was invited to sing an outdoor Easter concert at Lincoln Memorial.

Paul Robeson was an internationally acclaimed actor and singer, appearing in opera, recitals, musicals, and film.

Natalie Hinderas became known as a concert pianist. One of her famous pupils is Leon Bates.

William Warfield, a vocalist, gained fame through his performance as Porgy with Leontyne Price in the 1953 revival of the opera.

Leontyne Price, an opera singer, joined the New York Metropolitan Opera in 1961. Over the following decades, she established herself as one of the greatest American operatic singers ever.

Mahalia Jackson was the best-known gospel singer in the world. She was a devout Christian and dedicated her talent to inspirational purposes. By the late 1940s, she had established her reputation in America and attracted large audiences. During the Fifties era, she made international tours and achieved fame worldwide. She associated herself with the civil rights movement in the belief that her singing eased racial tensions.

Aretha Franklin is a popular singer who began singing during the Fifties era in the gospel tradition. Today she is known as the Queen of Soul.

Lena Horne began her career singing and dancing in the Cotton Club in Harlem. Her long career has included successes in movies, in night clubs, and on stage.

Nat King Cole, although initially a jazz pianist, gained recognition as a night club singer. He became the leading romantic ballad singer of the 1950s.

Harry Belafonte brought Jamaican and other Caribbean folk songs to the American public. He was also successful in films, and devoted energy to encouraging young musical performers.

Ray Charles sang pop songs in a blues style. His popularity has held strong through the Fifties era into the present.

In all their forms and styles, America's great Black musicians have had an indelible impact on her musical traditions. Today, the talent and innovation of a new generation of Black musicians are shaping American music in new ways. Truly, Blacks' music has had an enormous influence on American culture.

Worksheet Activity

Identify the figures described in each paragraph below. Write the artist's name on the blank below his/her description. Use the names listed below.

Marian Anderson	Charlie Parker
Louis Armstrong	B. B. King
William L. Dawson	Bessie Smith
W. C. Handy	Leontyne Price
Miles Davis	Mahalia Jackson

1. This trumpet player and vocalist became one of the most important innovators in the history of jazz. He commanded attention from the 1920s through the 1960s, becoming familiar to nearly everyone in America.

_____

2. He was an alto saxophonist who played with Dizzy Gillespie in a quintet at Minton's in Harlem. With Gillespie, he created a new improvisational style of jazz in the 1940s called bebop.

_____

3. He is known as the Father of the Blues. He was the first composer to publish a blues song, though the form existed in his culture before he transmitted it. He was an instrumentalist and band leader who also set up a publishing company for Black musicians' work.

_____

Worksheet
continued

4. She was known as the Empress of the Blues. Her blues singing was tremendously successful in the 1920s. She sang urban or classic blues, with the backing of an instrumental group.

_____

5. He has been called King of the Blues. A singer/guitarist, he worked for two decades before he made his first big hit, "Why I Sing the Blues" (1969).

_____

6. He was a trumpet player who in 1948 formed a nine-piece group that developed a new jazz sound called cool jazz. His cool jazz made the first jazz use of French horn and tuba.

_____

7. He is known for his arrangements of spirituals and his famous *Negro Folk Symphony*, first performed in 1933 by the Philadelphia Symphony under Leopold Stokowski.

_____

Worksheet
continued

8. She withstood the unfairness of White-controlled music halls. When the Daughters of the American Revolution refused to allow her to sing in Constitution Hall in 1939, Eleanor Roosevelt resigned from the DAR in protest. Then this vocalist was invited to sing an outdoor Easter concert at Lincoln Memorial.

_____

9. She is an opera singer who made her debut with the New York Metropolitan Opera in 1961. She has established herself as one of the greatest operatic singers ever.

_____

10. She became the best-known gospel singer in the world. A devout Christian, she dedicated her talent to inspirational purposes. During the Fifties era, she made international tours and achieved fame worldwide. She associated herself with the civil rights movement in the belief that her singing eased racial tensions.

_____

Additional Activities

1. Guide students to discuss and define the musical terms found at the beginning of this unit. Provide examples of commonly known songs or bring recordings to class to illustrate each term.
2. Bring to class a few tapes or records to illustrate the musical forms most shaped by Black artists: jazz, blues, and gospel. You may also wish to provide recordings by other figures discussed in this section, such as Nathaniel Dett, Scott Joplin, Marian Anderson, and Paul Robeson.
3. Allow students to research and report on Black musicians of the Fifties era. Encourage them to find and share with classmates recordings of the musicians' work.
4. Help students create a bulletin board collage about Black contributions to American music, including magazine clippings, lyrics, album covers, and other items relating to a range of artists, eras, and styles. You may wish to play some classic pieces of Black music as students work on the collage.
5. Help students discuss how the Black experience and Black musical traditions have influenced rock and pop music. You might ask students, for example, if there are elements of jazz in the work of Stevie Wonder or elements of gospel in Aretha Franklin.

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Literature

Objectives

to identify major Black writers and their works influencing, or written during, the Fifties era

to recognize Black writers' expression of the Black experience

Terms

fiction	poem	renaissance
novella	novel	drama

Overview

Although the Black poet Phillis Wheatley published poems in the late 1700s, few Blacks attained literary recognition until the twentieth century. For most of the years in between, Blacks were trapped in slavery without education or spare time for literature, were struggling against poverty and discrimination, or met with discrimination from White-controlled publishing houses. By the 1920s, however, when the Harlem Renaissance was underway, Black writers were attaining prominence and were able to voice their own compelling feelings and experiences. Many of these writers influenced Black literature well into the Fifties era.

Four major Black poets achieved recognition during the Harlem Renaissance. They were Claude McKay, Jean Toomer, Countee Cullen, and Langston Hughes. Langston Hughes wrote for nearly half a century, bridging the decades into the "New Black Renaissance" of the 1960s.

Jean Toomer, who also wrote fiction, produced *Cane* in 1923, marking the beginning of the Harlem Renaissance in fiction. Of *Cane*, the critic William Stanley Braithwaite wrote:

> Finally in Jean Toomer, the author of *Cane*, we come upon the very first artist of the race, who with all an artist's passion and sympathy for life, its hurts, its sympathies, its desires, its joys, its defeats and strange yearnings, can write about the Negro without the surrender or compromise of the artist's vision. . . . *Cane* is a book of gold and bronze, of dusk and flame, of ecstasy and pain, and Jean Toomer is a bright morning star of a new day of the race of literature. (from Braithwaite's essay "The Negro in American Literature," published in 1924.)

Soon after *Cane* came Walter White's *The Fire in the Flint*, about the horrors of lynching. Jessie Fauset's novels, written in the 1920s and 1930s, examine the complexities of Black life in the midst of racial problems. Her novels respond to the fake simplicity of Black life portrayed by White novelists.

Other Black fiction writers of this period include Nella Larson, Rudolph Fisher, Zora Neale Hurston, Claude McKay, and Langston Hughes. Hughes published the semi-autobiographical novel *Not Without Laughter* (1930) and a collection of short stories *The Ways of White Folks* (1934).

The talented Richard Wright published *Uncle Tom's Children*, a collection of novellas, in 1938. He followed the collection with *Native Son* in 1940, and *Black Boy* in 1945. Ralph Ellison became famous for his novel *The Invisible Man* (1952). James Baldwin published a series of novels, including *Go Tell It on the Mountain* (1953) and *Another Country* (1962). All three of these writers explored the conflicts arising from the experience of being Black in America.

Black poets also rose to prominence during the Fifties era. Gwendolyn Brooks won the 1950 Pulitzer Prize for her second collection of poems *Annie Allen*. Brooks' poems often called attention to the plight of urban Blacks and were characterized by a biting wit. Other Black poets writing during the Fifties era included LeRoi Jones aka Imamu Amiri Baraka, Langston Hughes, Robert Hayden, Owen Dodson, and Melvin Tolson.

Between 1941 and 1959, only nine plays by Blacks reached Broadway or off-Broadway. Among them were: Richard Wright's adaptation with Paul Green of *Native Son* (1941); Theodore Ward's *Our Lan'* (1947); Louis Peterson's *Take a Giant Step* (1953); William Branch's *In Splendid Error* (1954); Loften Mitchell's *The Land Beyond the River* (1957); and four plays by Langston Hughes—*Simply Heavenly* (1957), *The Barrier* (1950), *Troubled Land* (1949), and (with Charles Sebree and Greer Johnson) *Mrs. Patterson* (1954).

Though each of these plays had merits, none were real hits. The first big hit written by a Black playwright was *A Raisin in the Sun* by Lorraine Hansberry. It opened on Broadway on March 11, 1959. *A Raisin in the Sun* became the first play written by a Black playwright to win the New York Drama Critics Circle Award for Best Play of the season. The play was a landmark, both an artistic and financial success, written by a Black, with a mostly Black cast, about the problems of the Black experience. The play ran for 530 performances.

Lorraine Hansberry also wrote *The Sign in Sidney Brustein's Window* and was represented posthumously on Broadway by *To Be Young, Gifted, and Black*. Her talents were lost to the playgoing world when she died at age 34 in 1965.

Near the end of the Fifties era, Black playwrights again commanded attention. Langston Hughes' *Tambourines to Glory* and Adrienne Kennedy's *Funny House of a Negro* appeared in 1963. LeRoi Jones' *Dutchman* and James Baldwin's *Blues for Mr. Charley* were produced in 1964 and Baldwin's *Amen Corner* in 1965.

By the end of the Fifties era, Black writers had produced critically acclaimed and financially successful works. They had also depicted the Black experience in striking and realistic terms while making a permanent place for themselves in American literature.

Worksheet Activity

On the line beside each author's name, write what kind of literature the author is famous for: poetry, fiction, or drama. For some authors, there may be more than one answer.

1. Claude McKay _____
2. James Baldwin _____
3. LeRoi Jones or Imamu Amiri Baraka _____
4. Countee Cullen _____
5. Richard Wright _____
6. Langston Hughes _____
7. Robert Hayden _____
8. Jean Toomer _____
9. Gwendolyn Brooks _____
10. Jessie Fauset _____
11. Zora Neale Hurston _____
12. Loften Mitchell _____
13. Ralph Ellison _____
14. Lorraine Hansberry _____

Additional Activities

1. Allow students to read a selection of poems and short stories by Black writers. Ask students how the works reflect the Black experience—how they show what it was like to be Black.
2. Have students write and publish their own poems and stories to share with classmates. Challenge students to focus on memorable, unique, or other special experiences.
3. Allow older or advanced individual students or students in groups to read several works by the same author. Ask students to report on the characteristics of the writer: style, choice of subject matter, message, and other elements. Encourage students to read passages aloud to classmates to illustrate their points.
4. Allow older students to stage their own production of Lorraine Hansberry's *A Raisin in the Sun*. Guide students, as they rehearse, to discuss the message of the play and how it reflects the Black experience in America.

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Theatre

Objectives

to identify important Black contributions to American theatre
to define a variety of types of stage productions and distinguish between them
to identify major Black contributors to American theatre

Terms

repertory groups	musical	lyrics
minstrel show	score	opera

Overview

Stage entertainment by or about Blacks began early in American history. A Black repertory group was active in New York City as early as the 1820s, and Ira Aldridge made a name for himself in the 1840s. During these years the minstrel show also grew into an important theatrical form.

The pre-Civil War minstrel show was, as Richard Long has observed, "a paradoxical form of entertainment . . . In it, white male performers gave comic imitations of Blacks." Many analysts have provided explanations for the phenomenon, among them that "the ridiculous and farcical presentation of Blacks, making them grotesque characters, served to exorcise the feelings of guilt raised by abolitionists among whites in the North, where the minstrels flourished." (both quotes from Richard A. Long, *Black Americana*, Secaucus, New Jersey: Chartwell Books, 1985, pp. 55-6.) After the Civil War, Black minstrel shows developed. Simultaneously, the minstrel show itself changed, providing more complex and varied entertainment and showcasing the talents of its new Black performers.

By the turn of the century, Black musicals had evolved and provided an opportunity for Black actors, comedians, dancers, and singers to perform for appreciative audiences. Black musicals also gained attention for Black writers and composers. *Clorindy, or the Origin of the Cakewalk*, for example, opened in 1898 with a book by Paul Laurence Dunbar and music by Will Marion Cook. Starring Ernest Hogan, the musical delighted audiences and showed the impact talented Blacks could have on the stage if given a chance.

Prejudice, as well as the machinations of White Broadway, however, took its toll on Black theatre. In 1902, *In Dahomey*, with a score by Will Marion Cook and lyrics by Paul Laurence Dunbar, suffered from audience prejudices and maneuvering by its White competition. Closing after a brief run, the show moved to London where it enjoyed a long and successful run.

In the 1920s, the Harlem Renaissance was felt in the theatre, but did not make a permanent impact. Eubie Blake's score and book titled *Shuffle Along*, Josephine Baker's performance in *Chocolate Dandies*, and Charles Gilpin's performance in Eugene O'Neill's play *The Emperor Jones* were powerful, but did not break color barriers effectively.

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Until *A Raisin in the Sun* appeared in 1959, few Blacks had been able to use the stage as a vehicle for their ideas or experience. Black performers, moreover, were largely relegated to special or limited roles. *Carmen Jones*, for example, a successful Black version of Bizet's opera, opened in 1943. *Anna Lucasta*, originally about the struggles of a Polish family, gained a new focus and message with Black actors and actresses like Hilda Sims, Frederick O'Neal, Alice Childress, Earle Hyman, Canada Lee, Ossie Davis, Ruby Dee, Isabelle Cooley, Sidney Poitier, and Frank Silvera. Neither of these plays, however, were by Black writers or were written specifically to comment on the Black experience.

During the 1940s, Paul Robeson, with his abundant and complex talents, burst upon the American and British stages. Early in his career, he appeared as Othello, becoming the first Black actor to star in an American production of a Shakespearean play. He followed this triumph with many others, conquering recital hall, stage, and film. Robeson had been a Rutgers football player and subsequently a member of the All-American team in 1917 and 1918. He had graduated Phi Beta Kappa and finished Columbia School of Law by 1923. He gave up his other potential careers for the theatre, for which he showed a natural aptitude. Moreover, throughout his long and successful career, he also committed himself to many social causes, including international peace, racial equality, improved labor conditions, and independence for African colonies of European nations.

During the Fifties era, a trickle of Black successes in the theatre widened into larger and larger Black influence on the American stage. In 1949, Juanita Hall became famous for her portrayal of Bloody Mary, a Tonkinese character in the musical *South Pacific*. For her performance, she won the Tony, Donaldson, Box Office, and Bill Bojangles awards.

In 1954, Pearl Bailey and Diahann Carroll starred in *House of Flowers* by Truman Capote. Eartha Kitt was featured in *New Faces*. Sammy Davis, Jr. starred in *Mr. Wonderful* in 1956. Lena Horne starred in the musical *Jamaica* in 1957. Still none of the plays, however, were about Black experience or Black concerns.

Black playwrights, in the meantime, were having only modest success. In the entire post-war period, in fact, fewer than a dozen plays written by Blacks had reached Broadway or off-Broadway, and none of them had become hits. Then in 1959 came Lorraine Hansberry's *A Raisin in the Sun*. It marked a turning point, for it was a play by a Black, with a mostly Black cast, about the problems of being Black in America. It was a financial and artistic success, running for 530 performances and making a clear statement from a Black point of view. The play was also an important beginning for many of its cast: Sidney Poitier, Ossie Davis, Ruby Dee, Claudia McNeil, Diana Sands, Ivan Dixon, Louis Gossett, Lonne Elder III, and Douglas Turner Ward.

During the early and mid-1960s, Blacks won greater and greater opportunities in the theatre. Ossie Davis starred with Ruby Dee in his own play *Purlie Victorious* in 1961. *The Blacks*, by Jean Genet, was a highly symbolic play about oppressed people; it presented Black actors in white-face. It ran for two years in Off-Broadway theatre. In 1962, Diahann Carroll starred in *No Strings*, a musical written by Richard Rogers especially for her. Langston Hughes' *Tambourines to Glory* and Adrienne Kennedy's *Funny House of a Negro* opened in 1963. In 1964 LeRoi Jones (Imamu Amiri Baraka) established himself as a playwright with his *Dutchman*. The same year Baldwin's *Blues for Mr. Charley* opened, Diana Sands starred in *The Owl and the Pussycat*, Sammy Davis, Jr. starred in *Golden Boy*, and Gloria Foster received an Obie Award for her performance in *In White America*. Baldwin's *Amen Corner* opened in 1965.

By this time, ground-breaking was past. Black actors, dancers, singers, directors, writers, composers, and lyricists had penetrated the neon curtain. Blacks had finally gained what appeared to be a growing opportunity to participate in American theatre.

Worksheet Activity

Choose the correct ending for each sentence below.

1. Black theatrical entertainment began in America
   a. after the turn of the century.
   b. by the 1820s.
   c. during the Fifties era.
   d. about the time of the Civil War.

2. In pre-Civil War minstrel shows,
   a. White male performers gave comic imitations of women.
   b. Black performers sang and danced.
   c. White male performers gave comic imitations of Black.
   d. mixed Black and White performers sang, danced, and recited.

3. Black musicals appeared about
   a. 1900.
   b. 1850.
   c. 1925.
   d. 1950.

4. The Harlem Renaissance was a flowering of Black culture which occurred during the
   a. 1920s.
   b. 1860s.
   c. Fifties era.
   d. 1930s.

5. The first Broadway play to be a hit by a Black playwright was
   a. *The Emperor Jones.*
   b. *Anna Lucasta.*
   c. *Funny House of a Negro.*
   d. *A Raisin in the Sun.*

Worksheet
continued

6. The first Black playwright to author a hit Broadway play was
   a. LeRoi Jones.
   b. Langston Hughes.
   c. Lorraine Hansberry.
   d. Adrienne Kennedy.

7. Ossie Davis, an actor, was also a writer. He wrote
   a. *No Strings.*
   b. *Purlie Victorious.*
   c. *Blues for Mr. Charley.*
   d. *Amen Corner.*

8. Paul Robeson
   a. was an All-American football player in 1917 and 1918.
   b. attended Rutgers University and graduated Phi Beta Kappa.
   c. finished Columbia Law School in 1923.
   d. all of the above.

9. Paul Robeson
   a. was the first Black actor to star in an American performance of a Shakespearean play.
   b. was the first Black actor to star in a Broadway musical.
   c. was part of a minstrel troupe in the 1930s.
   d. all of the above.

10. James Baldwin wrote
    a. *Dutchman.*
    b. *Funny House of a Negro.*
    c. *Blues for Mr. Charley* and *Amen Corner.*
    d. *In White America.*

Additional Activities

1. Allow older students to read a play written by a Black playwright from the beginning of the Fifties era and one from near the end of the period. Divide students into small groups to discuss the differences and similarities of the two plays. Challenge students to examine the messages and content of the plays to discover any development of ideas or attitudes from the early play to the later one.
2. Allow students to read a play from the Fifties era by a Black playwright. Guide students to discuss in class its characterization, dialogue, symbolism, choice of subject matter, and other expressive elements. Encourage students to work from analysis of these toward identification of a central idea or message in the play. Write trial statements of message on the chalkboard as students discuss, refining until the statement satisfies the class.
3. Have students make posters advertising a play they have read. Insist that the posters say something about the content of the play and describe its most appealing qualities.
4. Have students examine reviews of Broadway plays, or of movies. You may wish to bring in sample reviews, from magazines or from the Entertainment section of a newspaper. Assign students to imitate the reviews they have read by evaluating the strong and weak points of a play. Guide them to write in newspaper article style and format.
5. Break students into small groups to research the biographies of Black actors, actresses, dancers, comedians, and other stage performers. Helpful sources might include encyclopedias, youth biographies, and specialized encyclopedias in the reference department of the library. Students may enjoy finding out more about one of the following performers or writers.

   Paul Robeson, a singer and actor who seemed to excel at every endeavor he tried.

   Cab Calloway, the originator of the "Moonwalk" that helped make Michael Jackson famous.

   Ossie Davis, who both acted in and wrote Broadway plays.

   Imamu Amiri Baraka, who wrote both poetry and drama during the Fifties era.

   Lorraine Hansberry, a playwright who died early in a brilliant career.

   Alice Childress, who both acted in and wrote important drama.

   Sidney Poitier, a stage and film star during the Fifties era and beyond.

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Film

Objectives

to compare images of Blacks in films before the Fifties era and at the end of the era
to recognize the development of themes about Blacks during the Fifties era
to identify major Black contributors to American film in the Fifties era

Terms

stereotype realism

Overview

Operating outside the mainstream of the American film industry, Black actors and producers began making films early in this century. Black actors and concerns were not fully accepted in American film, however, for many years.

Before the Fifties era, talented Black actors often appeared in minor and stereotyped roles in films: as the scatterbrained slave girl or longsuffering mammy in *Gone With the Wind*, the quiet, dignified maid Cleo in *Miracle on Thirty-fourth Street*, or the African natives in the Tarzan movies. During the Fifties era, Blacks intensified their efforts to attain leading roles in movies and to be represented realistically, as fully human beings. During the period there can be seen a slow buildup to Black participation in American film, paralleling a growing public awareness of inequities to Blacks in American society.

In 1949, Stanley Kramer independently produced *Home of the Brave*. The original stage play had had an anti-Semitic theme; its lead role was a Jewish soldier. Kramer substituted an African American for the Jewish protagonist.

Home of the Brave contained a series of flashbacks that helped explain the emotional breakdown of a young Black private, Peter Moss. Moss unravels his tale as he undergoes examination by a sympathetic medical captain, revealing a number of racial incidents he endured while on a five-man mission to a Japanese-held island. In the psychiatric session, the audience discovers that the island experience alone did not cause Moss' disintegration. Moss' devastating perception of the American way of racism has driven him "outside the human race."

Home of the Brave resolves the conflict by creating a harmonious relationship between Moss and a White soldier who offers him a partnership in a bar business. Moss accepts, free of the past and equipped with a new philosophy for the future. "I am different," he says. "We all are. But underneath we're the same." Although some critics deplore its simplistic and too-comfortable ending, the film did explore racial problems. It was also a financial success and an apparent artistic success. Critics, even southern ones, responded favorably to the movie.

Stanley Kramer subsequently brought more message-problem pictures to the public, including *Pressure Point* (1962) and *Guess Who's Coming to Dinner* (1968).

Lost Boundaries (1949) cast Whites in the roles of Blacks in a story of Black life. It was the story of a light-skinned Black family who, frustrated with the pressures of racism and their inability to achieve a sense of identity and belonging, move to a new town and masquerade as Whites for twenty years. The ending again, however, is troubling, for in it the Blacks accept the guilt for deceiving the town, rather than society's accepting the guilt for identity-distorting racism.

Ethel Waters won acclaim for her performance in *Pinky* (1949). This film's strength was Waters' character, whose humanity transcended her Blackness. It stands as one of the few films of its time which explored the problems of segregation while rejecting stereotyping.

Intruder in the Dust (1949), based on a Faulkner novel, focused on a dark side of American tradition—the Black man's small chances for justice in a southern court of law. Here again, the Black character is multidimensional; the White lead role is equally fully human.

These problem pictures set the tone for a new kind of film in the 1950s and 1960s. They signaled a coming age of the racial theme in American motion pictures. The new films would help audiences gain clearer perspective on racial problems. Initially, Blacks were often portrayed as flat, morally good figures. Later this reverse stereotyping gave way to more realistic characterization.

Sidney Poitier appeared in *No Way Out* and *The Defiant Ones*. In the later movie, Poitier and Tony Curtis portrayed escaped convicts, shackled together. The shackles were a powerful symbol of the realities which faced Blacks and Whites—the necessity to live together in a difficult time, the natural equality and mutual dependence that cannot be effectively denied, and the importance of accepting and benefitting from each other.

Films exploring racial themes and developing the talent of Black actresses and actors included *Blackboard Jungle*, *Something of Value*, *A Man Is Ten Feet Tall*, *Paris Blues*, *The Great White Hope*, *Sounder*, *Member of the Wedding*, *Take a Giant Step*, and *The World, the Flesh, and the Devil*. Sidney Poitier won an Academy Award for his performance in *Lilies of the Field* (1963). Harry Belafonte gave a notable performance in *Odds Against Tomorrow*, while *The Pawnbroker* helped Brock Peters gain fame.

Black participation in films and Black themes in films during the Fifties era seemed to conclude with *Nothing But a Man* (1965), which offered a realistic depiction of a Black man struggling for personal dignity and a sense of manhood in the South. It was a far cry from the primitive stereotypes of Blacks found in earlier films. The era had seen strong Black achievement in film. Blacks had become stars, and films had begun to portray Blacks as individuals rather than stereotypes. It seemed to be the beginning Blacks had been denied for so long.

Activities

1. You may wish to allow students to view the movie *Sounder* and discuss how racial prejudice affected the characters' lives. With older students, expand the discussion by asking students how movies can affect what audiences believe about a subject or a group of people. You may wish to conclude by noting that movies present a picture of someone or something. Movies share with audiences a point of view or an image of something or someone. Point out how the images of Blacks changed during the Fifties era.
2. Allow students to discuss the images of Blacks presented in older movies. Students may remember the natives in the Tarzan movies, or the mammy in *Gone with the Wind.* Ask students to compare these images with images of Blacks in current movies and television shows.

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Films of the Fifties

1946 *The Call of Duty.* This film portrays the experience of Blacks in the Navy.

1947 *The Burning Cross.* A Black ex-serviceman is murdered by the Ku Klux Klan in this film that exposes the bigoted and brutal efforts to keep Blacks from exercising their right to vote.

The Fight Never Ends. Playing himself, Joe Louis fights juvenile delinquency.

1949 *Home of the Brave.* This film focuses on racism among U.S. servicemen in World War II.

1950 *The Blackboard Jungle.* A Black student rescues a high school teacher from teenage bullies in this film about slum schools and juvenile delinquency.

1954 *Carmen Jones.* This film version of Bizet's opera exploits the richness of southern Black folklore.

1957 *Island in the Sun.* A political scandal results when it is discovered that an old colonial family in the West Indies has mixed blood.

Band of Angels. An antebellum lady learns she has Negro blood, is sold into slavery, and comes to learn the meaning of freedom.

The Defiant Ones. Two convicts, one Black and one White, escape from a southern prison farm. Shackled together, their racial animosities attenuate when they are faced with the challenge to survive.

Edge of the City. In this film a Black man helps a White man to stand up to life, and is killed protecting his friend from a violent and aggressive bigot.

1958 *Anna Lucasta.* Problems of a young woman who takes to the streets after being thrown out of her home by her tyrannical father.

1959 *Porgy and Bess.* A musical about Blacks written by a White author.

1960 *All the Young Men.* Prejudice flares when a Black sergeant is unexpectedly thrown into the position of command over White soldiers in the heat of battle during the Korean War.

The Crowning Experience. This is the film version of the life of Mary McLeod Bethune.

Take a Giant Step. This film depicts the problems of a Black adolescent as he matures in a middle-class White community and attempts to deal with the problems of being Black in a White-dominated society that teaches one to hate Blacks.

1961 *A Raisin in the Sun.* This film version of Lorraine Hansberry's play ably portrays the dignity, humor, and strength of a Black family planning to move to a White neighborhood.

Paris Blues. The story of American jazz artists who romance two American women in Paris.

1962 *To Kill A Mockingbird.* A White southern lawyer defends a Black farmer falsely accused of raping a White girl.

1963 *Lilies of the Field.* Sidney Poitier won the Oscar for Best Actor for his role as a traveling vagabond who befriends a group of immigrant nuns and builds them a mission church.

Gone Are the Days. This comedy satirizes southern behavior during the civil rights movement.

The Cool World. This film focuses on the life of a young man living in Harlem, who wants to be the biggest man on the street.

1964 *Black Like Me.* A White man poses as a Black man and travels through the South to discover what life is like for Afro-Americans.

1965 *The Pawnbroker.* A Black Puerto Rican is killed protecting a Jewish pawnbroker whose concentration camp experience had left him emotionally dead.

The Bus. Film about the 1963 March on Washington, D.C.

A Calendar of African American Events of the Fifties Era (1945 - 1965)

The purpose of this calendar is to date important events in African American history during the Fifties era, and to provide information that will support the year-round inclusion of Afro-American history within the curriculum. We hope that the study of this important aspect of our nation's history will not be limited to Black History Month each February. Rather, by using this calendar as a reference tool, you can include some facet of Afro-American history each day or week. For example, on December 1st, your class might consider the courage and strength of an African American woman who refused to give up her seat on a public bus in Montgomery, Alabama. The class could discuss the importance of this event by examining the results of Rosa Parks' actions. This calendar is not intended to be comprehensive. As students study and do research in the context of this curriculum, you may have them fill in events that they believe should be listed. Your students may enjoy discussing whether specific events should be included. Some events listed in the calendar did not occur during the Fifties era but were included because they influenced the development of events during this time period. You and your class will decide what other events should be listed here.

Calendar of Events

JANUARY

Day of Month		
1	**1956**	—Sudan was proclaimed an independent nation.
2		
3	**1946**	—An NAACP report stated, "Negroes have been disillusioned over the wave of lynchings, brutality and official recession from all the flamboyant promises of post war democracy and decency."
	1961	—Adam Clayton Powell was elected chairman of the House Education and Labor Committee.
4		
5		
6		
7	**1881**	—The first so-called "Jim Crow" law, which segregated Blacks and Whites, was passed in Tennessee.
	1955	—Marian Anderson made her debut at the Metropolitan Opera House.
8		
9		
10	**1961**	—First integration of public education in Georgia.
11		
12	**1965**	—Death of playwright Lorraine Hansberry, who wrote *A Raisin in the Sun.*
13		
14		
15	**1929**	—Birth of Martin Luther King, Jr. in Atlanta, Georgia. This date became a national holiday in 1987.
16		
17	**1942**	—Birth of Muhammad Ali, in Louisville, Kentucky.
18	**1949**	—Congressman William L. Dawson became the first Black to head a standing committee of Congress.
	1966	—Dr. Robert C. Weaver was appointed Secretary of the Department of Housing and Urban Development, thus becoming the first Black American to serve in the cabinet.
19		
20		
21		
22		
23	**1958**	—Tennis star Althea Gibson became the first Black voted Female Athlete of the Year.
	1976	—Death of Paul Robeson, internationally acclaimed human rights advocate, singer, actor, and athlete.
24	**1962**	—Jackie Robinson became the first Black elected to the National Baseball Hall of Fame.
25		
26	**1928**	—Eartha Kitt, prominent singer and actress, born in Columbia, South Carolina.
27	**1961**	—Leontyne Price enjoyed a smash success in her debut with New York's Metropolitan Opera, 1961.
28	**1960**	—Wilma Rudolph, United States Olympic track star, was named Woman Athlete of the Year.
29		
30		
31		

FEBRUARY

Day of Month		
1	1926	—Carter G. Woodson organized the first Negro History Week.
	1960	—Four Black college students began the sit-ins in Greensboro, North Carolina.
2		
3		
4	1955	—Two Blacks, A. Philip Randolph and Willard Townsend, were elected vice presidents of the AFL-CIO.
5	1956	—Louis Lautier became the first Black journalist admitted to membership in the National Press Club.
6		
7	1945	—President Truman appointed Irwin C. Mollison a judge of the United States Customs Court.
8		
9	1906	—Paul Laurence Dunbar died in Dayton, Ohio.
	1964	—Tennis star Arthur Ashe, Jr. became the first Black member of the American Davis Cup Team.
10		
11	1961	—Robert Weaver was appointed administrator of Housing and Home Finance Agency.
12	1909	—The National Association for the Advancement of Colored People (NAACP) was founded.
	1948	—First Lieutenant Nancy C. Leftenant became the first Black in the regular Army Nurse Corps.
13	1957	—Rev. Martin L. King, Jr. and other Black leaders formed the Southern Christian Leadership Conference.
14		
15	1965	—Nat King Cole died in Santa Monica, California.
16	1941	—The 99th Pursuit (later Fighter) Squadron was the first all-Black air combat unit. It was formed at Tuskegee Institute.
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20	1906	—Alpha Phi Alpha, the first Black Greek letter society, was organized.
21	1965	—Malcolm X (El-Hajj Malik El-Shabazz) was assassinated in New York City.
22		
23	1868	—Birth of W.E.B. Du Bois, historian and civil rights advocate, in Great Barrington, Massachusetts.
	1965	—Constance Baker Motley was elected Manhattan Borough president, the highest elective office held by a Black woman in a major American city.
24		
25	1964	—Cassius Clay, who would later convert to the Muslim faith and change his name to Muhammad Ali, won the world heavyweight boxing championship from Sonny Liston in Miami Beach.
26	1869	—Fifteenth Amendment, guaranteeing the right to vote, was sent to states for ratification.
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MARCH

Day of Month		
1	**1949**	—Joe Louis retired as heavyweight boxing champion. He had held the title for a record eleven years and eight months.
2	**1962**	—Wilt Chamberlain, basketball star, scored one hundred points against the New York Knickerbockers.
3	**1960**	—Laurian Rugambwa of Tanganyika was named by Pope John XXIII as the first Black Roman Catholic Cardinal in the modern era.
4		
5	**1950**	—As a result of the *Swanson v. the University of Virginia* Supreme Court case, the University of Virginia Law School admitted its first Black student.
6	**1957**	—Ghana became an independent nation.
7	**1965**	—First Selma-to-Montgomery march, led by Martin Luther King, Jr., was halted by state troopers.
8	**1945**	—Phyllis Mae Daley became the first Black woman to be commissioned in the Navy Nurse Corps.
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11	**1959**	—Lorraine Hansberry's *A Raisin in the Sun* became the first play by a Black woman to premiere on Broadway.
12	**1955**	—Death of Charlie "Bird" Parker, genius of modern jazz, in New York City.
13	**1773**	—Chicago was founded by Jean Baptiste Pointe du Sable.
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16	**1960**	—San Antonio, Texas, became the first major Southern city to integrate lunch counters.
17	**1919**	—Birth of singer Nat King Cole in Montgomery, Alabama.
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21	**1965**	—Martin Luther King, Jr. led thousands of marchers on the first leg of a five-day Selma-to-Montgomery march.
22	**1956**	—Dr. Herbert M. Fisby became the second Black man to reach the North Pole.
	1960	—The Associated Press reported that more than 1,000 Blacks had been arrested in sit-in demonstrations.
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25	**1965**	—Viola Liuzzo, a 39-year-old White civil rights worker from Detroit, was shot and killed by Klan members on Highway 80, near Montgomery, Alabama.
26		
27	**1962**	—The great sculptor Augusta Savage died.
28		
29	**1919**	—Alice Parker became the first Black woman to receive a U.S. Patent. She designed a heating furnace that operated on gas instead of coal.
30	**1870**	—Fifteenth Amendment, providing for voting rights, was ratified.
31	**1963**	—Air Force Captain Edward Dwight, Jr. became the first Black to be selected for training as an astronaut.

APRIL

Day of Month		
1	**1904**	—Charles R. Drew, famed research physician, was born.
2	**1867**	—Howard University was established.
3	**1875**	—Carter G. Woodson, author and historian, was born.
4	**1968**	—Reverend Martin Luther King, Jr. was assassinated in Memphis, Tennessee.
5	**1953**	—Fisk University became the first Black institution to secure a Phi Beta Kappa Chapter.
6	**1909**	—Matthew A. Henson, Black explorer with Admiral Robert E. Peary, arrived at the North Pole.
7	**1959**	—Lorraine Hansberry became the first Black to receive the New York Drama Critics Circle Award. She won it for her first play, *A Raisin in the Sun*.
8		
9	**1866**	—The first Civil Rights Act was passed, despite the veto of President Andrew Johnson. It was designed to protect the newly freed Blacks from repressive legislation, and it also set the stage for the passage of the Fourteenth Amendment.
10	**1947**	—Jackie Robinson signed with the Brooklyn Dodgers and became the first Black in major league baseball.
11	**1883**	—Spelman College was organized.
12	**1966**	—Emmett Ashford became the first Black umpire in major league baseball.
13	**1964**	—Sidney Poitier was the first Black to win the Oscar for best performance by an actor, for his role in *Lilies of the Field.*
14		
15	**1960**	—Student Nonviolent Coordinating Committee was organized at Shaw University.
16	**1965**	—Major General Benjamin O. Davis, Jr. was named lieutenant general in the U.S. Air Force.
17	**1940**	—The National Newspaper Publishers Association was formed by a group of Black publishers.
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22	**1950**	—Death of Charles H. Houston, constitutional lawyer and head of the NAACP Legal Committee.
23		
24	**1944**	—The United Negro College Fund was founded.
	1944	—The United States Supreme Court ruled in *Smith v. Allwright* that the exclusion of Blacks from the Democratic Primary was a violation of the Fifteenth Amendment.
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27	**1948**	—The Fair Practices Board was created in the Civil Rights Commission by President Truman.
	1961	—Sierra Leone was proclaimed an independent nation.
28		
29	**1954**	—Baseball great Willie Mays was voted the Most Valuable Player of the National League.
30	**1926**	—Bibliophile Arthur Schomburg sold his collection of books pertaining to Black history and literature to the New York Public Library.

MAY

Day of Month		
1	**1950**	—Gwendolyn Brooks was awarded the Pulitzer Prize for *Annie Allen*, a book of poetry. She was the first Black to win this prestigious award.
2		
3	**1948**	—In *Shelly v. Kramer* the Supreme Court declared restrictive covenants unenforceable in state courts. These covenants barred persons from owning or occupying property because of their race.
4	**1961**	—CORE began "freedom rides" throughout the South.
5	**1905**	—The first issue of the *Chicago Defender* was published.
6	**1960**	—President Eisenhower signed the Civil Rights Act of 1960.
7		
8	**1958**	—President Eisenhower ordered the removal of the federalized National Guard from Central High School in Little Rock.
9	**1908**	—The first Black sorority, Alpha Kappa Alpha, was organized at Howard University.
10		
11	**1895**	—Birth date of William Grant Still, composer of musicals, symphonies, and operas.
12	**1949**	—The first Black-owned radio station, WERD, was organized in Atlanta.
13	**1914**	—Birth of Joe Louis, heavyweight boxing champion, in Chambers County, Alabama.
14	**1961**	—A bus carrying Freedom Riders was bombed and burned by segregationists. The group was attacked in Anniston and Birmingham.
	1966	—Stokely Carmichael was elected chairman of the Student Nonviolent Coordinating Committee.
15	**1935**	—Gertrude Elise Ayer was the first Black woman public school principal in New York.
16		
17	**1954**	—The Supreme Court ruled in *Brown v. Topeka Board of Eduation* that segregation in public schools is unconstitutional.
18	**1896**	—U.S. Supreme Court (*Plessy v. Ferguson*) upheld doctrine of "separate but equal."
	1955	—Death of Mary McLeod Bethune, dedicated educator and civic leader, in Daytona Beach, Florida.
19	**1925**	—Birth of Malcolm X, a human rights activist, in Omaha, Nebraska.
20	**1961**	—Mob attacked Freedom Riders in Montgomery, Alabama. Attorney General Robert F. Kennedy dispatched United States marshals to keep order in the "freedom riders" controversy.
21	**1833**	—Oberlin College accepted Black students to all opening classes.
22	**1899**	—Birth of internationally recognized research chemist Percy Lavon Julian, in Montgomery, Alabama. His research with soybeans led to the development of the Aero-Foam fire extinguisher, which was used by the United States Navy in World War II.
23		
24	**1974**	—Death of Edward Kennedy "Duke" Ellington.
25		
26	**1864**	—Paine College was founded in Augusta, Georgia.
27	**1942**	—Navy messman Doris "Dorie" Miller was awarded the Navy Cross for downing enemy aircraft during the attack on Pearl Harbor. Twenty-two "liberty ships" were named in honor of Blacks during World War II. The *U.S.S. Doris Miller* (DE-1091), named in honor of Dorie Miller, was commissioned on June 30, 1973.
28	**1945**	—Booker T. Washington became the first Black elected to the Hall of Fame of Great Americans.
29		
30	**1965**	—Vivian Moore became the first Black to graduate from the University of Alabama.
31	**1955**	—The Supreme Court ordered that school integration be pursued "with all deliberate speed."

JUNE

Day of Month		
1	**1946**	—Segregation was banned in interstate bus travel by a Supreme Court decision.
2	**1943**	—The 99th Pursuit Squadron, the first Black Army Air Force unit, flew its first combat mission in the Mediterranean.
3	**1949**	—Wesley A. Brown became the first Black to graduate from the Naval Academy at Annapolis.
4	**1665**	—The first Baptist church in America was founded.
5	**1950**	—The Supreme Court prohibited segregation of Blacks in southern universities.
	1956	—Federal courts ruled that segregation on Montgomery city buses was unconstitutional.
6		
7	**1949**	—The United States Navy announced a policy of equality of treatment and opportunity for all in the Navy and Marine Corps without regard to race or color.
	1966	—Stokeley Carmichael, leader of SNCC, popularized the phrase "Black Power."
8	**1953**	—The Supreme Court banned discrimination in the restaurants of Washington, D.C.
9	**1877**	—Birth of Meta Vaux Warwick Fuller, foremost Black sculptress in 19th century.
10	**1946**	—Death of Jack Johnson, the first Black heavyweight boxing champion.
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12	**1963**	—Medgar Evers, head of the Mississippi NAACP, was assassinated.
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15	**1877**	—Henry O. Flipper became the first Black graduate of West Point.
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20	**1943**	—A race riot in Detroit left 34 dead.
21	**1951**	—Pfc. William Thompson was posthumously awarded the Congressional Medal of Honor (CMH) for heroism in Korea. He was the first Black to receive the CMH since the Spanish-American War.
22	**1943**	—W.E.B. Du Bois became the first Black elected to membership in the National Institute of Arts and Letters.
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25	**1941**	—President Roosevelt created the Committee on Fair Employment Practices.
26	**1950**	—The American Medical Association seated Black delegates at its convention for the first time.
27		
28	**1964**	—The Organization for Afro-American Unity was founded in New York by Malcolm X.
29		
30	**1960**	—Zaire was proclaimed an independent nation.

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JULY

Day of Month		
1	**1960**	—Somali was proclaimed an independent nation.
2	**1964**	—President Lyndon Johnson signed the Civil Rights Act of 1964.
	1908	—Birth of Supreme Court Justice, Thurgood Marshall, in Baltimore, Maryland.
3		
4		
5	**1809**	—The Abyssinian Baptist Church, which has the largest Black congregation in the United States, was organized in New York City.
6	**1957**	—Althea Gibson won the women's singles tennis crown at Wimbledon.
	1964	—Malawi was proclaimed independent.
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9	**1943**	—The first CORE sit-in took place at a restaurant in Chicago.
	1955	—President Eisenhower appointed E. Frederic Morrow to be an administrative aide, making him the first Black to hold an executive position on the White House staff.
10	**1962**	—Martin Luther King, Jr. was arrested during a civil rights demonstration in Albany, Georgia.
11	**1905**	—The Niagara Movement, the first Black protest organization in the 20th century, was founded.
12	**1951**	—Gov. Adlai Stevenson called out the National Guard to stop rioting in Cicero, Illinois. A mob of 3,500 tried to keep a Black family from moving into an all-White city.
13	**1965**	—Thurgood Marshall was the first Black appointed Solicitor General of the United States.
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17	**1794**	—Richard Allen organized Philadelphia's Bethel African Methodist Episcopal Church.
	1953	—Hesse D. Locker was appointed United States Ambassador to Liberia.
18	**1964**	—Race riot in Harlem, which spread to the Bedford Stuyvesant section of Brooklyn.
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21	**1950**	—The first United States victory in Korea was won by Black troops of the 24th Infantry Regiment.
22		
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24	**1942**	—Margaret Walker won the Yale University Younger Poets Award for her collection of poetry entitled *For My People.*
25	**1964**	—Race riot in Rochester, New York. National Guard was mobilized by Governor Nelson Rockefeller.
26	**1948**	—President Truman issued Executive Order No. 9981, which directed "equality of treatment and opportunity" in the armed forces.
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31	**1960**	—Elijah Muhammad, the leader of the Nation of Islam, called for the creation of a Black state in America.

AUGUST

Day of Month		
1	1944	—Adam Clayton Powell, Jr. was elected first Black congressman from the East.
	1960	—Dahomey was proclaimed an independent nation.
2	1924	—Birth of James Baldwin, novelist and essayist, in Harlem, New York.
3	1957	—Archibald Carey, Jr. was appointed first Black chairman of the President's Committee on Government Employment Policy.
	1960	—Niger was proclaimed an independent nation.
4	1964	—The bodies of Michael Schwerner, Andrew Goodman, and James Chaney, three murdered civil rights workers, were found near Philadelphia, Mississippi.
5	1960	—Upper Volta was proclaimed an independent nation.
6	1962	—Jamaica was proclaimed an independent nation.
	1964	—Fannie Lou Hamer organized the Mississippi Freedom Democratic Party.
	1965	—The Voting Rights Bill, which authorized the use of federal examiners in the South and the suspension of literacy tests, was signed into law.
7	1904	—Birth of Dr. Ralph J. Bunche, social scientist, diplomat, United Nations representative, and winner of the Nobel Peace Prize, in Detroit, Michigan.
8	1960	—Ivory Coast was proclaimed an independent nation.
9		
10	1950	—Thomas L. Griffith, Jr. became the first Black to be admitted to the Los Angeles Bar Association.
11	1924	—Birth of Carl J. Rowan, journalist, Ambassador to Finland, and Director of the U. S. Information Agency, in Ravenscroft, Tennessee.
	1960	—Chad was proclaimed an independent nation.
	1965	—Six-day riot in the Watts section of Los Angeles. The National Guard was mobilized on August 13. The toll: 34 killed, 1,032 injured, 3,952 arrested, $35 million in property damage.
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15	1960	—Congo Brazzaville was proclaimed an independent nation.
16		
17	1960	—Gabon was proclaimed an independent nation.
18		
19	1958	—The NAACP Youth Council began a series of sit-ins at lunch counters in Oklahoma City.
20	1960	—Senegal was proclaimed an independent nation.
	1964	—President Johnson signed the Economic Opportunity Act.
21		
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23	1900	—The National Negro Business League was organized.
24	1950	—Edith Sampson became the first Black to be appointed to the position of United States Representative (alternate delegate) to the United Nations.
25	1908	—The National Association of Colored Nurses was founded.
	1925	—The Brotherhood of Sleeping Car Porters was organized, and A. Philip Randolph was elected its president.
26		
27	1963	—Death of W.E.B. Du Bois, philosopher and Pan-Africanist, in Accra, Ghana.
28	1955	—Emmett Till, 14 years of age, was kidnapped and lynched in Money, Mississippi.
	1963	—About 250,000 people join in the March on Washington for jobs and freedom.
29	1957	—Congress passed the first Civil Rights Act since 1875.
30	1950	—Ed "Chuck" Cooper became the first Black hired by the National Basketball Association.
31	1962	—Trinidad-Tobago was proclaimed an independent nation.

SEPTEMBER

Day of Month		
1		
2	**1945**	—The Japanese surrendered, ending World War II. By this time, 1,154,720 Blacks had been inducted into the nation's armed forces. Official records listed 7,768 Black commissioned officers.
3	**1886**	—Birth of philosopher Alain Locke, the first Black Rhodes Scholar, in Philadelphia, Pennsylvania.
4	**1962**	—New Orleans Catholics peacefully integrated their parochial schools.
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7	**1927**	—The famed Harlem Globetrotters basketball team was organized.
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10	**1965**	—Death of Father Divine (George Baker), a religious cult leader.
11		
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13	**1952**	—The Carver National Monument, honoring George Washington Carver, was opened. This was the first national park to be named in honor of a Black person.
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15	**1963**	—Four Black girls were killed in the bombing of Sixteenth Street Baptist Church in Birmingham, Alabama.
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18	**1945**	—A thousand White students walked out of three Gary, Indiana, schools to protest integration.
19		
20	**1962**	—Mississippi Governor Ross Barnett defied the federal government by attempting to prevent James Meredith from attending the University of Mississippi.
21		
22	**1950**	—Dr. Ralph Bunche became the first Black to be awarded the Nobel Peace Prize.
	1960	—Mali was proclaimed an independent nation.
23	**1926**	—Birth date of John "Trane" Coltrane, great jazz musician and composer, in Hamlet, North Carolina.
24	**1957**	—President Dwight Eisenhower ordered Federal troops to Little Rock, Arkansas, to prevent interference with the desegregation of Central High School. The President made a nationwide TV and radio address to explain why it was necessary to send troops to Little Rock.
25	**1957**	—Federal soldiers escorted nine Black students into Little Rock's Central High School.
26		
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28	**1962**	—The United States Court of Appeals ordered Governor Ross Barnett of Mississippi to cease interfering with desegregation at the University of Mississippi.
29	**1942**	—The *Booker T. Washington* became the first United States Merchant Marine ship to be commanded by a Black, Captain Hugh Mulzac.
30	**1863**	—Birth of Mary Church Terrell, founder and first president of the National Association of Colored Women, in Memphis, Tennessee.
	1962	—Federal marshals escorted James Meredith to the campus of the University of Mississippi. President Kennedy federalized the Mississippi National Guard to protect him. Students and adults from surrounding communities rioted on the campus. Two persons were killed and approximately 100 were wounded.

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OCTOBER

Day of Month		
1	**1948**	—The California Supreme Court voided a state statute that banned interracial marriages.
	1951	—The Twenty-fourth Infantry Regiment, last of the all-Black military units authorized by Congress in 1866, was deactivated in Korea.
	1960	—Nigeria was proclaimed an independent nation.
	1962	—Twelve thousand federal soldiers restored order on the campus of the University of Mississippi. Federal marshals escorted James Meredith as he registered at the University of Mississippi.
2	**1935**	—Birth date of Robert H. Lawrence, the first Black astronaut.
3	**1949**	—WERD, the first Black-owned radio station, opened in Atlanta, Georgia.
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8	**1945**	—Paul Robeson was awarded the Spingarn Medal for distinguished achievement in theatre and on the concert stage.
9	**1962**	—Uganda was proclaimed an independent nation.
10	**1965**	—Franklin H. Williams was appointed Ambassador to Ghana.
11		
12	**1952**	—Death of Laurence Winters, the first Black baritone to sing a leading role with the New York Opera Company.
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16	**1940**	—Benjamin O. Davis, Sr. became the first Black general in the regular army.
17	**1946**	—The American Nurses Association stopped excluding Black nurses.
	1960	—Four national chain stores announced that lunch counters in about 150 stores located in 112 cities had been integrated.
18		
19	**1943**	—Opening night of *Othello* in which Paul Robeson performed the title role in 296 performances at New York's Shubert Theater.
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23	**1945**	—The Brooklyn Dodgers signed Jackie Robinson and sent him to their leading farm club, the Montreal Royals of the Industrial League.
	1947	—The NAACP presented to the United Nations an "Appeal to the World," a petition against social injustice in the United States.
24	**1964**	—Zambia was proclaimed an independent nation.
25		
26	**1911**	—Birth date of Mahalia Jackson, world's most renowned gospel singer.
27	**1954**	—The United States Air Force appointed its first Black general, Benjamin O. Davis, Jr.
28		
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30	**1954**	—The Defense Department announced the elimination of all segregated regiments in the armed forces. Separate Black units in the armed forces were abolished.
	1900	—Birth of Ethel Waters, actress and vocalist.
31		

NOVEMBER

Day of Month		
1	**1910**	—First issue of *The Crisis* was published by editor W. E. B. Du Bois.
	1946	—Charles S. Johnson became the first Black president of Fisk University. He served in that capacity until 1956.
2	**1954**	—Charles Diggs was elected to Congress from Detroit.
3	**1945**	—Irving C. Mollison was sworn in as a U.S. Customs Court judge in New York City.
	1964	—John Conyers, Jr. was elected to the House of Representatives from Detroit.
4		
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7	**1955**	—Segregation in public recreational facilities was banned by the Supreme Court.
8	**1962**	—LeRoy Johnson became the first Black to be elected to the Georgia legislature since Reconstruction.
9	**1954**	—The Supreme Court's decision on desegregation was endorsed by the American Federation of Labor.
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15	**1964**	—Charles Sifford, the first Black PGA golfer, won the Gardena Valley Open.
16		
17	**1946**	—Sculptress Selma Burke was requested to create a bust of Franklin D. Roosevelt to be displayed at the Recorder of Deeds building in Washington, D.C.
18	**1955**	—Roy Wilkins was chosen Executive Secretary of the NAACP.
19		
20	**1962**	—President Kennedy issued an executive order barring racial and religious discrimination in federally financed housing.
21		
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25	**1955**	—The Interstate Commerce Commission banned segregation on public vehicles and in waiting rooms used in interstate travel.
26	**1895**	—The Negro National Medical Association was founded.
27	**1957**	—Federal troops were withdrawn from Little Rock.
28		—Black baseball great Roy Campanella received the National League's Most Valuable Player Award in **1951, 1953,** and **1955.**
	1960	—Death of Richard Wright, distinguished author who wrote *Native Son* and *Black Boy.*
29		
30		

DECEMBER

Day of Month		
1	**1955**	—Rosa Parks was arrested for refusing to relinquish her seat to a White passenger on a bus in Montgomery, Alabama.
2		
3		
4	**1909**	—The *Amsterdam News*, the largest weekly community newspaper in the United States, was founded.
5	**1935**	—National Council of Negro Women was founded in New York City with Mary McLeod Bethune as its president.
	1946	—President Harry Truman issued Executive Order 9808, establishing the President's Committee on Civil Rights.
	1955	—A bus boycott began in Montgomery, Alabama. Martin Luther King, Jr. was elected president of the boycott organization.
6		
7	**1941**	—Pearl Harbor was attacked by forces of the Japanese Empire. Navy messmate Doris "Dorie" Miller's courageous efforts to shoot down enemy aircraft made him a national hero.
8		
9	**1940**	—Richard Wright's novel *Native Son* was published.
	1961	—Tanzania was proclaimed an independent nation.
10	**1961**	—Fred Moore became the first Black sentry to guard the Tomb of the Unknown Soldier at Arlington National Cemetery.
	1964	—Reverend Martin Luther King, Jr. was awarded the Nobel Peace Prize.
11	**1961**	—The United States Supreme Court reversed breach-of-peace convictions of sit-in demonstrators.
12	**1963**	—James Earl Jones received the Daniel Blum Theater Award.
	1963	—Kenya was proclaimed independent.
13		
14	**1964**	—The Supreme Court upheld the constitutionality of Title II of the 1964 Civil Rights Act covering public accommodations.
15	**1961**	—Baton Rouge police used tear gas and leashed dogs to stop a mass civil rights demonstration by fifteen hundred Blacks.
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21	**1956**	—After a Supreme Court decision, the Montgomery bus boycott ended with the integration of Montgomery buses.
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30	**1952**	—A report issued by Tuskegee Institute noted that 1952 was the first year, in seventy-one years of tabulation, that there were no recorded lynchings in America.
31	**1953**	—Hulan Jack became Borough President of Manhattan. He was the first Black to hold a major elective office in a major American city.

Events to Remember 1940-1965

This listing of important dates in Black American history is meant to provide teachers with a brief frame of reference. It should not be considered comprehensive.

1940 First postage stamp honoring a Black American, Booker T. Washington, was issued.

Benjamin O. Davis, Sr. became the first Black general in the regular army.

1941 George Washington Carver was awarded a Doctor of Science degree by the University of Rochester.

Dr. Charles Drew developed the British blood bank.

President Franklin D. Roosevelt issued Executive Order 8802, banning racial discrimination in defense industries.

The United States was attacked and entered World War II.

Dorie Miller, a Black seaman, manned a machine gun for the first time to defend his ship against the attack of Japanese aircraft at Pearl Harbor. He was awarded the Navy Cross for heroism.

1942 The Congress of Racial Equality (CORE) was formed by Blacks and Whites who believed in nonviolent direct action to end discrimination.

The all-Black 332nd Fighter Group was activated under the command of Black Colonel Benjamin O. Davis, Jr. Ninety-five of its pilots were awarded the Distinguished Flying Cross.

1943 An anti-Negro riot in Detroit disrupted the United States war effort.

1944 Black servicewomen were sworn into the WAVES for the first time.

1945 New York became the first to sign a state FEPS law.

1946 Mrs. E.C. Clement became the first Black female to be named "Mother of the Year."

First coin honoring a Black American, a Booker T. Washington 50-cent piece, was issued.

Supreme Court ruled against segregation on interstate transportation facilities.

1947 Jackie Robinson became the first Black to play baseball in the Major Leagues.

For the first time, a Black, James C. Evans, was appointed Assistant to the Secretary of Defense.

1948 President Truman issued Executive Order 9981 to desegregate the armed forces and to end racial discrimination in the American military services.

The Supreme Court of California ruled that a state law prohibiting marriage of any White person to someone of Black, Mongolian, or Malayan blood was unconstitutional.

1949 Wesley Brown became the first Black to graduate from the United States Naval Academy at Annapolis.

1950 Judge Thomas Griffith became the first Black admitted to the Los Angeles Bar Association.

Ralph Bunche became the first Black American to receive the Nobel Peace Prize.

Gwendolyn Brooks became the first Black to receive the Pulitzer Prize, which she won for her book of poetry *Annie Allen.*

1954 The U.S. Supreme court ruled the segregation of schools unconstitutional in *Brown v. Board of Education.*

Charles Bush became the first Black page appointed for service in the United States Supreme Court.

Benjamin O. Davis, Jr. became the first Black general in the U.S. Air Force.

Events to Remember

1955 Marian Anderson made her debut with the Metropolitan Opera Company.

The Black bus boycott began in Montgomery, Alabama.

The United States began sending aid to South Vietnam to combat communist influence.

1956 A federal district court ruled against racial segregation on buses.

1957 President Eisenhower ordered federal troops into Little Rock, Arkansas, to enforce court-ordered school integration.

Congress passed the Civil Rights Act, which established the United States Commission on Civil Rights as a temporary, independent, bipartisan agency. The law also protected and strengthened voting rights.

Under the leadership of Dr. Martin L. King, Jr., the Southern Christian Leadership Conference was formed to secure civil rights for Southern Blacks.

1958 Dr. Ralph J. Bunche became the Under-Secretary of the United Nations.

1960 The Student Nonviolent Coordinating Committee, called SNCC, was organized.

Four North Carolina college students began a lunch counter sit-in.

1961 "Freedom Riders" organized bus rides through the South. Over 1,000 Black and White persons took part. Freedom Riders testing desegregation of interstate buses were mobbed in Birmingham, Alabama.

The Peace Corps was established to aid underdeveloped nations.

1962 James Meredith, guarded by United States marshals, became the first Black to enroll at the University of Mississippi.

1963 More than 200,000 Americans marched on Washington to demand civil rights legislation and jobs.

NAACP Field Secretary Medgar Evers was assassinated.

President Kennedy was assassinated. President Johnson assumed leadership in carrying out New Frontier goals in civil rights, housing, and education.

1964 The Civil Rights Act of 1964 was passed.

War on Poverty legislation was enacted.

Serious race riots broke out in Harlem, Chicago, Philadelphia, and other northern cities.

Riots over Black voter registration took place in Mississippi.

Malcolm X announced his split with the Black Muslims and founded a new movement based on Black Nationalism.

Dr. Martin Luther King, Jr. became the second Black American to win the Nobel Peace Prize.

Sidney Poitier became the first Black to win an Oscar for best motion picture actor of the year for his performance in *Lilies of the Field.*

The Twenty-fourth Amendment to the Constitution abolished poll taxes.

1965 Malcolm X was assassinated.

Dr. Martin L. King, Jr. led a march from Selma, Alabama, to Montgomery, Alabama, to urge Black voter registration.

Race riots broke out in the Watts area of Los Angeles.

Equality in employment became a major objective of the civil rights movement.

The Voting Rights Act of 1965 was passed to prevent violations of minority voting rights.

Partial Listing of Institutions and Organizations that preserve African American History and Culture

National Afro-American Museum and Cultural Center
P. O. Box 578
Wilberforce, OH 45384
(513) 376-4944 or
1-800-BLK-HIST

African-American Cultural Center
2429 S. 8th Street
Minneapolis, MN 55454
(612) 375-1212

African American Cultural Heritage Center
Nolan Estes Educational Plaza
3434 S.R.L. Thornton Freeway
Dallas, TX 75224
(214) 375-7530

African American Family History Association, Inc.
P.O. Box 115268
Atlanta, GA 30310
(404) 346-1084

African-American Institute
833 United Nations Plaza
New York, NY 10017

African American Museum
110 N. Franklin St.
Hempstead, NY 11550
(516) 485-0470

African Studies and Research Program
P.O. Box 231
Howard University
Washington, DC 20059
(202) 636-7115

Afro-American Cultural and Historical Society Museum
1765 Crawford Rd.
P.O. Box 20039
Cleveland, OH 44120

Afro-American Cultural & Service Center
401 N. Myers St.
Charlotte, NC 28202
(704) 374-1565

Afro-American Historical Society of Delaware
512 E. 4th St.
Wilmington, DE 19801
(302) 658-7007

Afro-American Historical Society of the Niagara Frontier
P.O. Box 1663
Buffalo, NY 14216
(716) 694-5096

Afro-American Historical and Cultural Museum
7th and Arch Streets
Philadelphia, PA 19106
(215) 574-0380

Afro-American Historical & Cultural Society of Jersey City, Inc.
1841 Kennedy Blvd.
Jersey City, NJ 07305
(201) 547-5262

The Afro-American Museum of Detroit
1553 West Grand Boulevard
Detroit, MI 48208
(313) 833-9800

Amistad Research Center
Tulane University
New Orleans, LA 70118

Anacostia Neighborhood Museum
1901 Fort Place S.E.
Washington, D.C. 20020

Aunt Len's Doll and Toy Museum
6 Hamilton Terrace
New York, NY 10031
(212) 281-4143 or 926-4172

Avery Research Center for Afro-American History & Culture
College of Charleston
Charleston, SC 29424
(803) 792-5742

Avery Institute
P.O. Box 2262
Charleston, SC 29403
(803) 792-5648

Beck Cultural Exchange Center
1927 Dandridge Ave.
Knoxville, TN 37915
(615) 524-8461

Bethune-Cookman College
640 2nd Ave.
Daytona Beach, FL 32015
(904) 255-1401

Black American West Museum and Heritage Center
608 26th St.
Denver, CO 80205
(303) 295-1026

Black Archives, Research Center and Museum
Florida A & M University
P.O. Box 809
Tallahassee, FL 32307
(904) 599-3020

Black Archives of Mid-America
2033 Vine St.
Kansas City, MO 64108
(816) 483-1300

Black Fashion Museum
Harlem Institute of Fashion
157 W. 126th St.
New York, NY 10027
(212) 666-1320

Black Heritage Museum
P.O. Box 570327
Miami, FL 33257-0327
(305) 252-3535

Black History Museum & Cultural Center, Inc.
P.O. Box 61052
Richmond, VA 23261
(804) 780-9093

Black Studies Program
Cleveland State University
Afro-American Cultural Center
2121 Euclid Ave.
Cleveland, OH 44115
(216) 687-3655

Booker T. Washington National Monument
Rte. 1, Box 195
Hardy, VA 24101

Brockman Gallery
4334 Degnan Blvd.
Los Angeles, CA 90008
(213) 294-3766

California Afro-American Museum
600 State Dr.
Los Angeles, CA 90037
(213) 744-7432

Carter G. Woodson Foundation
P.O. Box 1025
Newark, NJ 07101
(201) 371-8071

Carver Museum
Public Library
1165 Angelina St.
Austin, TX 78702
(512) 472-4809

Collections of Life and Heritage
135 Auburn Ave. N.E.
Atlanta, GA 30303
(404) 521-COLH

Community Folk Art Gallery
2223 E. Genesee St.
Syracuse, NY 13210
(315) 424-8487

Connecticut Afro-American Historical Society, Inc.
444 Orchard St.
New Haven, CT 06511
(203) 562-0867

Dunbar Hotel Cultural and Historical Museum
6565 Sunset Blvd.
Suite 525
Hollywood, CA 90028
(213) 462-3475

Dunbar House State Memorial
219 Summitt St.
Dayton, OH 45407
(513) 224-7061

Du Sable Museum of African-American History
740 East 56th Place
Chicago, Illinois 60637
(312) 947-0600

East Bay Negro Historical Society
5606 San Pablo Ave.
Oakland, CA 94608
(415) 658-3158

Ethnic Cultural Center
3940 Brooklyn, NE
Seattle, Washington

Evans-Tibbs Collection
1910 Vermont Ave., NW
Washington, DC 20001
(202) 234-8164

Exodusters Awareness, Inc.
638 S.E. Carnahan Ave.
Topeka, KS 66607-1725
(913) 233-1526

First National Black Historical Society of Kansas
601 N. Water
Wichita, KS 67203
(316) 262-7651

Frederick Douglass Home
1411 W. St., S.E.
Washington, D.C. 20020
(202) 426-5961

Gallery Antigua, Inc.
5138 Biscayne Blvd.
Miami, FL 33137
(305) 759-5355

Gallery of Art
Hillen & Coldspring Lane
Morgan State University
Baltimore, MD 21239
(301) 444-3030

George Washington Carver Museum
Tuskegee Institute
Tuskegee, Alabama

Genesis II Museum of International Black Culture
509 Cathedral Parkway
New York, NY 10025
(212) 666-7222

Graystone Jazz Museum
716 Lothrop St.
Detroit, MI 48202
(313) 871-0234

Great Plains Black Museum
2213 Lake St.
Omaha, NE 68110
(402) 345-2212

Grinnel Gallery
800 Riverside Dr.
New York, NY 10032
(212) 927-7941

Harriet Tubman Gallery
United Southend Settlement
566 Columbus Ave.
Boston, MA 02118
(617) 536-8610

Harrison Heritage & Cultural Center
P.O. Box 194
Roanoke, VA 24002
(804) 345-4818

Herndon Home
587 University Place, NW
Atlanta, GA 30314
(404) 581-9813

Historical Commission
Mother Bethel AME Church
419 Richard Allen Avenue
Philadelphia, PA 19147
(215) 925-0616

Howard University Gallery of Art
2455 6th St., NW
Washington, DC 20059
(202) 636-7070

Partial Listing of Institutions and Organizations that preserve African American History and Culture

Ile Ife Center
2544 Germantown Ave.
Philadelphia, PA 19133
(215) 225-756

Inner City Arts Council
642 West North Avenue
Milwaukee, Wisconsin

I.P. Stanback Museum/Planetarium
South Carolina State College
Orangeburg, SC 29117
(803) 536-7174

Karamu House
2355 E. 89th St.
Cleveland, OH 44106
(216) 795-7070

King Library and Archives
Martin Luther King, Jr.Center
for Nonviolent Social Change
449 Auburn Ave., NE
Atlanta, GA 30312
(404) 524-1956

Lillie Carroll Jackson Museum, Inc.
Civil Rights Museum
1320 Eutaw Place
Baltimore, MD 21217
(301) 523-1208 or 523-1634

Madame Walker Urban Life
Center, Inc.
617 Indiana Ave.
Indianapolis, IN 46202
(317) 635-6915

Mann-Simons Cottage
1403 Richland St.
Columbia, SC 29201
(803) 252-1450

Maryland Commission on
Afro-American History & Culture
84 Franklin St.
Annapolis, MD 21401
(301) 269-2893

Maryland Museum of African Art
P.O. Box 1105
Columbia, MD 21044
(301) 461-6390

Merabash Museum
P.O. Box 752
Willingboro, NJ 08046
(609) 877-3177

Moorland-Spingarn Research
Center
Howard University
Washington, D.C. 20059
(202) 636-7480

Museum of African American Art
4005 Crenshaw Blvd.
3rd Floor
Los Angeles, CA 90008
(213) 294-7071

Museum of African and
African-American
Art and Antiquities
11 E. Utica St.
Buffalo, NY 14209
(716) 882-7676

Museum of African-American Life
and Culture
3837 Simpson-Stuart Road
P.O. Box 41511
Dallas, TX 75241
(214) 372-8738

Museum of Afro-American History
Abiel Smith School
46 Joy Street, Corner of Smith
Court
Boston, MA 02114
(617) 742-1854

National Center of Afro-American
Artists
300 Walnut Ave.
Boston, MS 02119
(617) 442-8014

National Museum of African Art
Smithsonian Institution
Washington, D.C. 20560
(202) 357-1300 or 287-3490

New Muse Community Museum
of Brooklyn
1530 Bedford Ave.
Brooklyn, NY 11216
(718) 774-2900

North Carolina Central University
Museum of Art
1805 Fayetteville St.
Durham, NC 27707
(919) 683-6211

NTU Art Association
2100 N. 52nd St.
Oklahoma City, OK 73111
(405) 427-5461

Old Slave Mart Museum
P.O. Box 459
Sullivan's Island, SC 29482
(803) 883-3797

Orchard St. Cultural Museum
24 S. Abington Ave.
Baltimore, MD 21229
(301) 669-3100

Parting Ways
Museum of Afro-American
Ethnohistory
130 Court St.
P.O. Box 1776
Plymouth, MA 02360
(617) 746-6028

Pendalton Foundation for
Black History & Culture
P.O. Box 122
Pendleton, SC 29670
(803) 646-3792

Penn Center
Fogmore
P.O. Box 126
St. Helena Island, SC 29920
(803) 838-2235

Resident Art & Humanities
Consortium
1515 Linn St.
Cincinnati, OH 45214
(513) 381-0645

The Rhode Island Black Heritage
Society
One Hilton Street
Providence, Rhode Island 02905
(401) 751-3490

Ruth Hodges Gallery
Morris Brown College
Atlanta, GA 30314
(404) 525-7831 ext. 246

San Francisco African-American
Historical & Cultural Society
Fort Mason Center, Bldg. C
San Francisco, CA 94123
(415) 441-0640

Schomburg Center for Research
in Black Culture
The New York Public Library
515 Lenox Avenue
New York, NY 10037
(212) 862-4000

Smith-Robertson Museum and
Cultural Center
P.O. Box 3259
Jackson, MS 39207
(601) 960-1457

Society for the Preservation of
Weeksville & Bedford Stuyvesant
History
P.O. Box 120
St. John Station
Brooklyn, NY 11213
(718) 756-5250

Southside Community Art Center
3831 S. Michigan Ave.
Chicago, IL 60653
(312) 373-1026

Store Front Museum/Paul
Robeson Theatre
162-02 Liberty Ave.
Jamaica, NY 11433
(718) 523-5199

Studio Museum in Harlem
144 W. 125th St.
New York, NY 10027
(212) 864-4500

319 Gallery
319 W. 108th St.
New York, NY 10025

Tomorrow's World Art Center
P.O. Box 56197
Washington, D.C. 20011
(202) 829-1188

Tuskegee Institute
National Historic Site
P.O. Drawer #10
Tuskegee, AL 36830
(205) 727-6390

University Museum
Hampton University
Hampton, VA 23668
(804) 727-5308

Vaughn Cultural Center
1408 N. Kings Highway
St. Louis, MO 63113
(314) 361-0111

Waddell Gallery
Atlanta University
Chestnut St., SW
Atlanta, GA 30314
(404) 681-0251

Watkins Academy Museum of
Cultural Arts
724 Mineola Ave.
Akron, OH 44320
(216) 864-0673

YMI Cultural Center
39 S. Market St.
P.O. Box 7301
Asheville, NC 29901
(704) 252-4614

Your Heritage House
110 E. Ferry St.
Detroit, MI 48202
(313) 871-1667

Partial Listing of Libraries with Black History Collections

Afro-American Cultural and Historical Society Museum Library
1765 Crawford Rd.
Cleveland, OH 44106
(216) 231-2131

Alabama A & M University
J.F. Drake Memorial Learning Resources Center
Box 489
Normal, AL 35762
(205) 859-7309

Alabama State University
University Library & Learning Resources—Special Collections
915 S. Jackson St.
Montgomery, AL 36195-0301
(205) 293-4112

Amistad Research Center
400 Esplanade Ave.
New Orleans, LA 70116
(504) 522-0432

Atlanta University Center
Woodruff Library
111 Chestnut St. S.W.
Atlanta, GA 30314

Antioch University
Resource Center
1811 Spring Garden St.
Philadelphia, PA 19130
(215) 629-1370

Atlanta Fulton Public Library
Special Collections
1 Margaret Mitchell Sq.
Atlanta, GA 30303
(404) 688-4636

Atlanta University Center
Robert W. Woodruff Library
111 Chestnut St., S.W.
Atlanta, GA 30314
(404) 223-5378

Baker University
Library
Eighth St.
Baldwin City, KS 66006

Balch Institute for Ethnic Studies
Library
18 S. Seventh St.
Philadelphia, PA 19106

Barnard A. & Morris N. Young Library of Early American Popular Music
270 Riverside Dr.
New York, NY 10025

Bennett College
Thomas F. Holgate Library
Special Collections
Greensboro, NC 27420
(919) 273-4431

Berean Institute Library
1901 W. Girard Ave.
Philadelphia, PA 19130
(215) 763-4833

Bishop College Zale Library
Banks Afro-American Heritage Collection
3837 Simpson-Stuart Rd.
Dallas, TX 75241
(214) 372-8734

Brooklyn Museum
Art Reference Library
188 Eastern Parkway
Brooklyn, NY 11238

Brooklyn Public Library
Social Science Division
Grand Army Plaza
Brooklyn, NY 11238
(718) 780-7746

Carlow College
Grace Library
Fifth Ave.
Pittsburgh, PA 15213

Case Western Reserve University
Applied Social Sciences Library
2035 Abington Rd.
Cleveland, OH 44106
(216) 368-2302

Central Michigan University
Clarke Historical Library
Mount Pleasant, MI 48859
(517) 774-3352

Central State University
Dr. Charles Wesley Collection
Wilberforce, Ohio 45384

Cheyney University of Pennsylvania
Leslie Pinckney Hill Library
Cheyney, PA 19319
(215) 399-2062

Chicago Historical Society
Library
Clark St. at North Ave.
Chicago, IL 60614.

Chicago Public Library
Cultural Center
Vivian G. Harsh Collection of Afro-American History & Literature
9525 S. Halsted St.
Chicago, IL 60628
(312) 881-6910

Clark College
Southern Center for Studies in Public Policy
Research Library
240 Chestnut St., S.W.
Atlanta, GA 30314
(404) 752-6422

College of the Virgin Islands
Ralph M. Paiewonsky Library
Saint Thomas, VI 00802

Commonwealth Microfilm Library
3395 American Dr., Unit 11
Mississuaga, ON, Canada L4v 1T5
(416) 671-4173

Community College of Baltimore
Libraries/Learning Resources Center
Bard Library
2901 Liberty Heights Ave.
Baltimore, MD 21213
(301) 396-0432

Cornell University
Africana Studies and Research Center Library
310 Triphammer Rd.
Ithica, NY 14853
(607) 256-3822

Country Music Foundation
Library & Media Center
4 Music Sq. E.
Nashville, TN 37203

Craft and Folk Art Museum
Library
5814 Wilshire Blvd.
Los Angeles, CA 90036

Crandall Memorial Museum
Library
Box 12
Canterbury, CT 06331
(203) 546-9916

CUNY-New York City Technical College
Library/Learning Resource Center
300 Jay St.
Brooklyn, NY 11201
(718) 643-5240

Detroit Public Library
Music and Performing Arts Dept.
5201 Woodward Ave.
Detroit, MI 48202
(313) 833-1460

District of Columbia Public Library
Black Studies Division
Martin Luther King Memorial Library
901 G. St., N.W.
Washington, D.C. 20001
(202) 727-1211

Du Sable Museum of African American History—Library
740 56th Place
Chicago, IL 60637
(312) 947-0600

Duke University
William R. Perkins Library
Durham, NC 27706

Eastern Baptist Theological Seminary—Library
Lancaster Ave. & City Line
Philadelphia, PA 19151
(215) 896-5000

Erie County Historical Society
Library
417 State St.
Erie, PA 16501

Fine Arts Museums of San Francisco
M.H. de Young Memorial Museum
Golden Gate Park
San Francisco, CA 94118

Fisk University Library
Erastus Milo Cravath Memorial Library
Special Collections
17th & Jackson St.
Nashville, TN 37203
(615) 329-8646

Florence City Schools
Central Resource Center
541 Riverview Dr.
Florence, AL 35630
(205) 766-3234

Fort Worth Public Library
Southeast Branch
4300 E. Berry
Fort Worth, TX 76105

The Free Library of Philadelphia
Social Science and History Department
Logan Square
Philadelphia, PA

Hampton University
Collis P. Huntington Memorial Library
George Foster Peabody Collection
Hampton, VA 23668
(804) 727-5371

Harris-Stowe State College Library
3026 Laclede Ave.
St. Louis, MO 63103
(314) 533-3366

Harvard University Library
Widener Library
Cambridge, MA 02138

Hatch-Billops Collection, Inc.
491 Broadway, 7th Floor
New York, NY 10012
(212) 966-3231

Howard University
Health Sciences Library
600 W. St., N.W.
Washington, D.C. 20059
(202) 636-6433

Howard University
Moorland-Spingarn Research Center
Library Division
500 Howard Place N.W.
Washington, D.C. 20059
(202) 636-7260

Howard University
Moorland-Spingarn Research Center
Manuscript Division
500 Howard Place N.W.
Washington, D.C. 20059
(202) 636-7480

Howard University
School of Divinity Library
1240 Randolph St., N.E.
Washington, D.C. 20017
(202) 636-7282

Howard University
Social Work Library
6th St. & Howard Pl., N.W.
Washington, D.C. 20059
(202) 636-7316

Partial Listing of Libraries with Black History Collections, continued

Indiana Historical Society
William Henry Smith Memorial Library
315 W. Ohio St.
Indianapolis, IN 46202
(317) 232-1879

Indiana University
Afro-American Learning Resource Center
109 N. Jordan Ave.
Bloomington, IN 47405
(812) 335-3675

Indiana University
Lilly Library
Seventh St.
Bloomington, IN 47405

Indiana University
Art Museum Bldg.
Fine Arts Bldg.
Bloomington, IN 47401

Indiana University
Music Library
Bloomington, IN 47405

Johnson Publishing Company, Inc. Library
820 S. Michigan Ave.
Chicago, IL 60605
(312) 322-9320

Kansas City Public Library
311 E. 12th St.
Kansas City, MO 64104

Joint Center for Political Studies, Inc.
Office of Information Resources
1301 Pennsylvania Ave., N.W.
Suite 400
Washington, D.C. 20004
(202) 626-3530

Kennedy-King College Library
6800 S. Wentworth Ave.
Chicago, IL 60621
(312) 962-3200

King Center for Social Change
King Library and Archives
449 Auburn Ave.
Atlanta, GA 30312
(404) 524-1956

Langston University
Melvin B. Tolson Black Heritage Center
2nd Fl., Page Hall Annex
Langston, OK 73050
(405) 466-2231

Library Company of Philadelphia
1314 Locust St.
Philadelphia, PA 19107
(215) 546-3181

Library of Congress
Rare Book & Special Collections
Washington, D.C. 20540

Lincoln University
Langston Hughes Memorial Library
Special Collections
Lincoln University, PA 19352
(215) 932-8300

Lincoln University of Missouri
Inman E. Page Library
Jefferson City, MO 65102
(314) 751-2325

Long Island Historical Society Library
128 Pierrepont St.
Brooklyn, NY 11201
(718) 624-0890

Los Angeles Public Library
Social Science & Technology Dept.
630 W. Fifth St.
Los Angeles, CA 90071
(213) 626-7461

Martin Luther King, Jr. Center for Nonviolent Social Change, Inc.
King Library and Archives
449 Auburn Ave.
Atlanta, GA 30312

McKinney Job Corps Library
1501 N. Church St.
Box 750
McKinney, TX 75069
(214) 542-2623

Meharry Medical College
Medical Library
Learning Resources Center
10005 D.B. Todd
Nashville, TN 37208
(615) 327-6319

Metropolitan Council for Educational Opportunity
Library
55 Dimock St.
Roxbury, MA 02119

Metropolitan Museum of Art
Robert Goldwater Library
Fifth Ave. at 82nd St.
New York, NY 10028

Minneapolis Public Library & Information Center
Huttner Abolition and Anti-Slavery Collection
300 Nicollet Mall
Minneapolis, MN 55401
(612) 372-6522

New York City Technical College
Library
300 Jay St.
Brooklyn, NY 11201

New York Theological Seminary
Library
5 W. 29th St.
New York, NY 10001
(212) 532-4012

Newark Public Library
Humanities Division
5 Washington St.
Box 630
Newark, NJ 07101-0630
(201) 733-7820

Newark Public Library
Social Sciences Division
5 Washington St.
Box 630
Newark, NJ 07101-0630
(201) 733-7782

North Carolina Agricultural & Technical State University
F.D. Bluford Library
312 Market St.
Greensboro, NC 27411
(919) 379-7783

Northwestern University
Melville J. Herskovits Library of African Studies
University Library
Evanston, IL 60201
(312) 492-7684

Oakland Public Library
History/Literature Division
125 14th St.
Oakland, CA 94612
(415) 273-3136

Ohio Historical Center
1982 Velma Avenue
Columbus, Ohio 43211

Ohio State University
Black Studies Library
1858 Neil Ave.
Columbus, OH 43210
(614) 422-8403

Old Slave Mart Museum Library
Box 446
Sullivan's Island, SC 24982
(803) 883-3797

Payne Theological Seminary
R.C. Ransom Memorial Library
Wilberforce-Clifton Rd.
Wilberforce, OH 45384
(513) 376-2946

Prairie View A & M College of Texas
W.R. Banks Library
Special Collections
Third St., Box T
Prairie View, TX 77445
(409) 857-2012

Prichard Memorial Library
4559 Old Citronelle Hwy.
Prichard, AL 36613
(205) 457-5242

Prince George's County Memorial Library System
Sojourner Truth Room
6200 Oxon Hill Rd.
Oxon Hill, MD 20745
(301) 839-2400

Princeton University
Firestone Library
Afro-American Studies Collection
Princeton, NJ 08540
Queens Borough Public Library

Langston Hughes Community Library and Cultural Center
102-09 Northern Blvd.
Corona, NY 11368
(718) 651-1100

St. Joseph's Seminary
Library
1200 Varnum St., N.E.
Washington, D.C. 20017
(202) 526-4321

Saint Louis Art Museum
Richardson Memorial Library
Saint Louis, MO 63110

School District of Philadelphia
Pedagogical Library
21 St. & Parkway
Philadelphia, PA 19103

Seattle Public Library
Douglass-Truth Branch
23rd Ave. & E. Yesler Way
Seattle, WA 98122
(206) 625-4874

South Carolina State College
Miller F. Whittaker Library
Collece Ave.
P.O. Box 1991
Orangeburg, SC 29117

Staten Island Institute of Arts and Sciences
Archives and Library
75 Stuyvesant Pl.
Staten Island, NY 10301
(718) 727-1135

State University of New York, Buffalo
Baird Music Library
Baird Hall
Amhearst, NY 14260

Suffolk University
Mildred F. Sawyer Library
Collection of Afro-American Literature
8 Ashburton Pl.
Boston, MA 02108
(617) 723-4700

SUNY, Syracuse Educational Opportunity Center
Paul Robeson Library
100 New St.
Syracuse, NY 13202
(315) 472-0130

Talladega College
Historical Collection
Talladega, AL 35160
(205) 362-0206

Temple University Libraries
Central Library System
Charles L. Blockson Afro-American Historical Collection
13th & Berks Sts.
Philadelphia, PA 19122
(215) 787-6632

Temple University Libraries
Central Library System
Urban Archives
13th & Berks Sts.
Philadelphia, PA 19122
(215) 787-8257

Texas Southern University Library
Heartman Collection
3201 Wheeler
Houston, Texas 77004
(713) 527-7149

Tri-County Technical College
Learning Resource Center
Box 587
Pendleton, SC 29670
(803) 646-8361

Partial Listing of Libraries with Black History Collections

Trinity College
Watkinson Library
300 Summit St.
Hartford, CT 06106
(203) 527-3151

Tulane University
Howard-Tilton Memorial Library
Special Collections Div.
William Ransom Hogan Jazz Archive
7001 Frerer
New Orleans, LA 70118

Tuskegee University
Division of Behavior Science Research
Rural Development Resource Center
Carnegie Hall, 4th Fl.
Tuskegee Institute, AL 36088
(205) 727-8575

Tuskegee Institute
Hollis Burke Frissell Library
Tuskegee Institute, AL 36088
(205) 727-8888

University of Arkansas, Pine Bluff
John Brown Watson Memorial Library
N. Cedar St.
U.S. Hwy. 79
Pine Bluff, AR 71601
(501) 541-6825

University of the District of Columbia
Mount Vernon Campus
Library & Media Services Div.
800 Mount Vernon Place, N.W.
Washington, D.C. 20001

University of California, Berkekey
University Library
Afro-American Studies
Berkeley, CA 94720

University of California, Los Angeles
Department of Special Collections
University Research Library, Fl. A
Los Angeles, CA 90024
(213) 825-4988

University of California, Santa Barbara
Black Studies Library Unit
Santa Barbara, CA 93106
(805) 961-2922

University of the District of Columbia
Harvard Street Library
1100 Harvard St., N.W.
Washington, D.C. 20009
(202) 673-7018

University of the District of Columbia
Learning Resources Division
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Center for the Study of Human Rights
Law School, Rm. 301
Notre Dame, IN 46556

University of Pittsburgh
Afro-American Library
Hillman Library
Pittsburgh, PA 15260
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General Libraries
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University of Virginia
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Charlottesville, VA 22901
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(519) 679-6289

U.S. Air Force Base
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Eielson AFB, AK 99702
(907) 372-4184

U.S. National Archives & Record Service
Still Picture Branch
Pennsylvania Ave. at 8th St., N.W.
Washington, D.C. 20408
(202) 523-3236

U.S. National Park Service
Booker T. Washington National Monument
Library
Rte. 1, Box 195
Hardy, VA 24101
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1500 N. Lombardy St.
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St. Louis, MO 63121
(314) 553-5143

Wilberforce University
Rembert-Stokes Learning Center
Daniel Payne Collection
Wilberforce, OH 45384
(513) 376-2911

Winston-Salem State University
O'Kelly Library
Special Collections
Winston-Salem, NC 27110
(919) 761-2128

Yale University Library
James Weldon Johnson Memorial Collection of Black Arts and Letters
New Haven, CT 06520

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Matrix of Cross-Curricular Activities

Section	*Reading/ Language Arts*	*Math*	*Science/ Health*	*Music*	*Art*	*Geography*
Family	●			●		
Religion	●					
Education	●	●				
Business	●					
Organizations	●					
Media	●					
Science	●		●			
Military	●					
Court Rulings	●					
Politics	●					●
Sports	●				●	
Visual Arts	●				●	
Music	●			●	●	
Literature	●					
Theatre	●				●	
Film	●					

Dear Parents,

Our class will be studying many interesting concepts and time periods in Social Studies this year. One period in history we will be covering is the Fifties era, a cultural period extending from about 1945 to about 1965. You may remember the Fifties, or you may enjoy the many elements of Fifties culture all around us now—on television, on billboards, in magazines, and in revivals of pop songs.

Our class invites you to become a partner in our study unit "From Victory to Freedom: The African American Experience" with its special focus on the Fifties. Your involvement and encouragement will greatly enhance your child's learning experience, and will provide a new focus of communication and sharing in your family. This partnership between home and school can expand to involve community members as well, allowing our class a larger educational role, and giving your child a larger perspective on education itself. We hope to profit and grow from the realization that learning should not be confined to the classroom but should happen in many contexts, especially the home and the community.

I look forward to your participation in our Social Studies experience this year. If you would like to learn more about our study unit, please contact me or visit our classroom. Please feel free to offer suggestions and to join us in our learning adventure.

Sincerely,

Your Child's Teacher

Dear Parent,

We are currently involved in a study unit entitled "From Victory to Freedom: The African American Experience." Students are learning about Black history in the context of a special focus on the cultural period 1945-1965.

In this context, they will be studying the civil rights movement with its guiding figure, Dr. Martin Luther King, Jr., Black contributions to American art and culture such as blues and jazz, and great sports figures such as Wilma Rudolph and Jackie Robinson. Students will also explore and discuss what it feels like to be discriminated against and alienated from the mainstream of a society.

This study unit will enrich your child's perspective as well as his/her wealth of historical knowledge. We look forward to your support of your child's learning experience at home. You may remember the Fifties era, or you may enjoy the elements of Fifties culture now reappearing all around us in art, music, and television.

You can contribute to your child's success by helping him/her prepare a brief oral or written report on a topic he/she has chosen. You may wish to help your child find props to illustrate points, to encourage your child in research work, or to help your child practice presenting or writing the main ideas of the report.

Your child has chosen to talk or write about _____

_____

Your child's report day is _____

Thank you for your cooperation and involvement. Please feel free to call me or visit our classroom to learn more about our study unit.

Sincerely,

Your Child's Teacher

Visiting the National Afro-American Museum and Cultural Center

Your students may enhance both their learning experience and their enjoyment of the museum if they are involved in interesting activities during their visit. The following activities reinforce the understanding and knowledge the museum offers while sharpening your students' investigatory and critical thinking skills. You may wish to encourage students' participation in the activities and increase their attentiveness at the museum by challenging them to answer each question correctly.

Encourage students to be alert for particular objects in the scavenger hunt. Allow students to discuss their searches and their finds after the hunt has been completed.

Before your students begin the treasure hunt, explain that a treasure is not necessarily gold or silver or jewels. A treasure could be anything considered very valuable. A treasure could be a favorite possession. It could be a teddy bear, a book, or a gift from a special person. Have students list things they consider treasures, and have them explain why they listed them.

The National Afro-American Museum and Cultural Center welcomes you and your students. We believe your visit will be a rich learning experience which may change the way you view a significant part of American culture.

From Victory to Freedom
Afro-American Life in the Fifties

Museum Scavenger Hunt

You are going on a scavenger hunt through the Museum, looking for the things described below. As you find each thing in the Museum, write its name in the matching space on the scavenger hunt trail. For the most part, things you are looking for are not listed in the order you will find them. The item asked for first, however, can be found at the entrance to the exhibition. Have fun and happy hunting!

Before you begin your scavenger hunt, carefully read the list of instructions below.

Scavenger Hunt Trail

1. _____ Find and write the year and model name of the automobile at the entrance to the exhibition.

2. _____ Find a picture that shows the lifestyle of African Americans during the Fifties. Describe how the lifestyle looks different to you from present lifestyles.

3. _____ Locate an area in the Museum that represents a meeting place for people. What is this place called?

4. _____ Find one tool used for cutting hair. What is it called?

5. _____ Find the showcase that contains items a businesswoman used to make herself more beautiful in the Fifties. Write about something you see in the exhibit case.

6. _____ Find one thing in the Museum you have never seen before. If you can, write its name and describe it. Where did you find it in the exhibit?
   _____

7. _____ Find a piece of clothing worn by a man or woman during the Fifties. Give it a name.

8. _____ Find something that a soldier was given as an award of honor. What is it called?

9. _____ Find something a soldier wore during World War II. Write a description of it.
   _____

10. _____ Locate a display that honors great African American leaders. Write the name of one of the leaders.

11. _____ Find an exhibit case that tells about war.

12. _____ Find an area that indicates African Americans in the Fifties were still working to get their freedom. Write down some words you see in this area. Define one of your words.
    _____

Museum Activity

Treasure Hunt

While touring "From Victory to Freedom: Afro-American Life in the Fifties," find these treasures from the past that you can value today!

1. Car
2. Trombone
3. Baseball
4. Dog Tags
5. Typewriter
6. Camera
7. Puppets
8. Recipe Box
9. Voting Booth
10. Civil Rights Poster

TREASURE HUNT HINT

The treasures listed above can be found by using the museum map.

Match the number of the treasure with the letter of the correct description.

_____ **a)** This machine prints words. It is a treasure because Black writers have used printed words to fight injustice.

_____ **b)** In here you will find instructions for making good things to eat. Sometimes these directions are passed from parents to their children.

_____ **c)** This device is a treasure because it can capture a moment in history. It can make pictures of people, places, and events.

_____ **d)** This place is a treasure because African Americans have struggled to win and keep the right to vote. In this place, adults have the power to make a choice.

_____ **e)** This is a treasure because it is signed by Satchel Paige, one of the greatest pitchers of all time. For many years, he and other Black Americans were not allowed to play major league baseball.

_____ **f)** This sign is a treasure because it reminds us of the struggle for freedom, justice, and equality.

_____ **g)** This brass instrument is a treasure because it is used to create music. With it, a musician can play jazz. Jazz is one of the many contributions Blacks have made to American music.

_____ **h)** This form of identification is a treasure because it represents service in the American armed forces. Over a million Black Americans served in the military services during World War II and the Korean War.

_____ **i)** This vehicle is a treasure because it helps us go from one place to another. Many African Americans used vehicles to move from farms to towns and cities. This movement is called migration.

_____ **j)** These toys are a treasure because they are often a child's favorite possessions and provide positive images.

List other treasures you see in the exhibit. How would you describe them, and why are they valuable? Write on the back of this sheet.

Museum Activity

Teacher Instructions

Skill: Observing details, categorizing

Prepare a worksheet with a list of descriptions for which children will find matching objects. Teams of children can locate objects and tell how these objects correspond to the given descriptions on paper.

Questions for Students

Ask students these questions about Black organizations.

1. Find out what these letters stand for: NAACP, CORE.
2. List at least two civil rights organizations and their purposes.
3. To learn about the Black Church, explain
   A. What AME stands for and
   B. The difference between Father Divine and the Nation of Islam.
4. Learn more about Black contributions to American music.
   A. List the different kinds of music you see and hear.
   B. Explain what age group listens to each kind of music.
   C. Write the names of five musicians who performed during the Fifties.
5. Discuss the civil rights movement.
   A. List some tactics used by Blacks to gain their civil rights.
   B. List some of the people who were involved in the movement.

Labels from the Exhibition

When Were the Fifties?

The 1950s were the ten years from 1950 to 1959. In this exhibition, what we call the Fifties was a cultural era from about 1945 to 1965. Historians do not define cultural eras by dates alone. They examine demographic, political, and economic activities to find patterns. These patterns appear throughout society and are often symbolized by special events such as a famous speech or battle.

What Were the Fifties Like for Afro-Americans?

The Fifties began when World War II ended. World War II was fought in part to preserve American freedoms, but Afro-Americans soon found that victory abroad did not bring freedom from segregation at home. Some people protested against discrimination, but many others simply left the rural South. Hundreds of thousands of Black people moved into northern and western cities. Afro-American migration created new political power as Black voters made the difference in many local, state, and national elections. An increase in factory and office jobs brought most Americans greater prosperity. Veterans received GI bill benefits that paid for education, home mortgages, and health care. Boycotts demonstrated Afro-American economic power, forcing business leaders to change segregated practices.

For the first time in American history, integration and equal opportunity seemed possible. For many people, the Montgomery Bus Boycott of 1955-56 and the March on Washington in 1963 symbolized these dreams. In 1964, the U.S. Congress passed the Civil Rights Act and, in 1965, the Voting Rights Act as well. Many people interpreted these laws as victories for the civil rights movement of the Fifties.

Teacher Bibliography

A partially annotated bibliography of available materials for teachers and students at various levels is provided below. The bibliography is not intended to be complete or comprehensive, but is designed to help teachers and students find further information about African Americans in the Fifties.

Banks, James. *Teaching The Black Experience; Methods and Materials*, Belmont, California: Fearon Publishers, 1970.

Bennett, Lerone, Jr. *Before the Mayflower: A History of Black America.* Chicago: Johnson Publishing Co., 1982.

Bergman, Peter M. *The Chronological History of the Negro in America.* New York: Harper & Row, 1969.

Black Americans of Achievement. New York: Chelsea House.

A series of biographies of Black heroes, published in the late 1980s. Titles include *Sidney Poitier, Ralph Ellison, Muhammad Ali, Frederick Douglass, Paul Robeson,* and many others.

Boulware, Marcus H. *The Oratory of Negro Leaders, 1900-1968.* Westport, Connecticut: Negro Universities Press, 1969.

Corbin, Raymond M. *1999 Facts About Blacks: A Sourcebook of African-American Accomplishment.* Providence: Beckham House, 1986.

Daniel, Clifton, ed. *Chronicle of the Twentieth Century.* Mount Kisco, New York: Chronicle Publications, 1987.

DaSilva, Benjamin, Milton Finkelstein, Arlene Loshin, and Jawn A. Sandifer, *The Afro-American in United States History.* New York: Globe Book Company, 1969.

Davis, Marianna W., ed. *Contributions of Black Women to America.* Columbia, South Carolina: Kenday Press, 1982.

Davis, John P., ed. *The American Negro Reference Book.* Englewood Cliffs, New Jersey: Prentice-Hall, 1966.

An extensive sourcebook of facts on almost every aspect of Negro life from colonial times to the present.

Dennis, Denise. *Black History for Beginners.* New York: Writers and Readers, 1984.

Du Bois, W.E.B. *The Souls of Black Folk: Essays and Sketches.* Greenwich, Connecticut: Fawcett, 1961.

Ebony Pictorial History of Black America. Chicago: Johnson Publishing Co., 1971.

Franklin, John Hope, and August Meier, eds. *Black Leaders of the Twentieth Century.* Urbana: University of Illinois Press, 1982.

Giddings, Paula. *When & Where I Enter: The Impact of Black Women on Race and Sex in America.* New York: Morrow, 1984.

Griffin, John H. *Black Like Me.* New York, New American Library, 1976.

The History of the Negro in America. Berkeley Unified School District, 414 Walnut St., Berkeley, California, 1967.

An excellent resource unit that contains comprehensive annotated bibliographies for both teacher and pupils.

Hornsby, Alton. *The Black Almanac*. Woodbury, New York: Barron's Educational Series, 1973.

Hughes, Langston, and Milton Meltzer. *A Pictorial History of the Negro in America*. New York: Crown, 1963.

Over 1,000 prints, drawings, paintings, photos, broadsides, cartoons, and posters are combined with a swift narrative in a panoramic history that comes down to the freedom movement of the 1960s.

____, Milton Meltzer, and C. Eric Lincoln. *A Pictorial History of Black Americans*. 5th rev. ed. New York: Crown, 1983.

Johnson, R. Benjamin, and Jacqueline L. Johnson, eds. *The Black Resource Guide*. Washington, D.C., 1986.

Kirby, John B. *Black Americans in the Roosevelt Era*. Knoxville: University of Tennessee Press, 1980.

Logan, Rayford W., and Michael R. Winston., eds. *Dictionary of American Negro Biography*. New York: Norton, 1982.

Long, Richard A. *Black Americana*. Secaucus, New Jersey: Chartwell Books, 1985.

Low, W. Augustus, and Virgil A. Cliff, eds. *Encyclopedia of Black America*. New York: McGraw-Hill, 1981.

Meltzer, Milton. *In Their Own Words: A History of the American Negro*. New York: Crowell, 1967.

"Multi-Media Education: Resource Materials for all Levels of Learning." (Pre-K through High School/Adult) Write to 13105 W. Seven Mile Road, P.O. Box 35396. Detroit, Michigan, 1985.

Ploski, Harry A., and James Willians, eds. *The Negro Almanac: A Reference Work on the Afro-American*. New York: Wiley and Sons, 1983.

Reynolds, Barbara, ed. *And Still We Rise: Interviews with 50 Black Role Models*. Washington: Gannett, 1988.

Contains photographs and interviews with well-known Blacks, including Mary Hatwood Futrell, Martin Luther King, Sr., Bill Cosby, Angela Davis, Dorothy Height, Malcolm-Jamal Warner, Sugar Ray Leonard, and many more.

Robinson, Wilhelmena S. *Historical Afro-American Biographies*. Cornwell Heights, Pennsylvania: Publishers Agency, 1976.

Romero, Patricia, ed. *In Black America, 1968, the Year of the Awakening*. New York, Publishers Company, 1969.

Reno, Dawn. *Collecting Black Americans*. New York: Crown, 1986.

Smythe, Mabel M. *The Black American Reference Book*. Englewood Cliffs, New Jersey: Prentice-Hall, 1976.

White, Morgan, Jr. *Black Heritage Book of Trivia*. Boston: Quinlan Press, 1985.

Williams, Juan. *Eyes on the Prize*. New York: Viking, 1987.

Examines the civil rights movement in the years 1954-1965. Also in video.

Student Bibliography

Adams, Russell, L. *Great Negroes Past and Present.* Chicago: Afro-American Publishing Co., 1964.

Adoff, Arnold, comp. *Black Out Loud: An Anthology of Modern Poems by Black Americans.* New York: Macmillan, 1970.

Ebony Pictorial History of Black America. 3 Vols. Chicago: Johnson Publishing Co., 1971.

Dennis, Denise, and Susan Willmarth. *Black History for Beginners.* New York: Writers and Readers, 1984.

Golden Legacy: Illustrated History Magazine. Distributed free by Market Development, the Coca-Cola Company, Box 1734, Atlanta, Georgia. 1968.

Each of these magazines presents, in comic book style and format, incidents from the lives of famous Black Americans. Great for reluctant readers.

Harris, Middleton, comp. *The Black Book.* Eds. Morris Levitt, Roger Furman, and Ernest Smith. New York: Random House, 1974.

Jackson, Florence. *Blacks in America: 1954-1979.* New York: Franklin Watts, 1980.

_____, *The Black Man in America, 1932-1954.* New York: Franklin Watts, 1975.

King, Martin Luther, Jr. *Stride Toward Freedom: the Montgomery Story.* New York: Harper & Row, 1958.

Martin, Donald F., and Clarence Blake. *Quiz Book on Black America.* New York: Houghton Mifflin, 1976.

More than seventy challenging quizzes on everything from civil rights and entertainment to religion and sports.

Meltzer, Milton. *In Their Own Words: A History of the American Negro.* New York: Crowell, 1967.

Three-volume series tells the story of the American Black through letters, speeches, articles, eye-witness accounts, and other documents.

Mullen, Robert W. *Blacks in American Wars.* New York: Pathfinder Press, 1973.

Lewis, Anthony. *Portrait of a Decade: The Second American Revolution.* New York: Random House, 1964.

A vivid chronicle of the years 1954-1965, containing many excerpts from articles and news reports in the *New York Times,* and useful charts and maps.

Strickland, Dorothy, ed. *Listen Children: An Anthology of Black Literature.* New York: Bantam Books, 1986.

Waldron, Ann. *The Integration of Mary-Larkin Thornehill.* New York: Dutton, 1975.

A story about school integration from the point of view of a White child.

Wilkinson, Brenda. *Ludell.* New York: Harper, 1975.

The story illustrates what it was like to live in a rural area of the South in the Fifties era.

Audio-Visual Bibliography

Record and Book *The Autobiography of Miss Jane Pittman*

Film *Bill Cosby on Prejudice.* Pyramid. 1971. 16mm color, 25 minutes. Within the format of a television talk show, Bill Cosby, as the man on the street, systematically disowns all the human races. He gathers all the typical cliches and stereotypes about particular groups of people into one long monologue, creating the comic image of a super-bigot.

Film *Black History: Lost, Stolen, or Strayed.* 1968. Circulation Department, audio-visual center, Indiana University, Bloomington, Indiana. Color. 53 minutes.

This film examines the history of Black Americans. Stereotypes of Blacks are discussed as well (grades 6-8).

Filmstrip *Black History Through Art.* This filmstrip has been made available by your local McDonald's Restaurants. Also large framed art prints go along with this filmstrip. Call your local McDonald's.

Record and Book *Black Music.* Scholastic. 1973. 2FS. 3 cassettes. African music, blues, spirituals, gospel, ragtime, jazz are all explored in an entertaining and informative manner featuring the sounds of all-time great Black musicians (grades 7-8).

Film *I Have a Dream. The Life of Martin Luther King.* B & W Bailey Films, Inc.: Hollywood, California. 1968. 35 minutes. The film chronicles the civil rights movement of the Fifties and Sixties.

Film *Martin Luther King, Jr.: A Man of Peace.* Journal Films, 909 W. Diversey Parkway, Chicago. This film's 30 minutes are devoted to King's selection as a Nobel Peace Prize winner.

Record *Tambourines to Glory.* Canaan Baptist Church. Harlem, 1958.

Game "Rise and Fly." Olds, Ogden, and Johnson. Wilmington, Delaware, 1985. A Black trivia game.

Glossary of Terms

abstract art	a nonrepresentational art style of the twentieth century. Rather than presenting realistic scenes or portraits, abstract art often relies on colors, lines, and shapes for a pleasing or meaningful effect.
American Stock Exchange	one of the U.S. marketplaces in which stocks and securities are bought and sold. Businesses often sell stocks, or small portions of ownership, to raise growth capital.
armed forces	military, naval, and air forces, kept by a nation for its defense.
augmented family	a nuclear or extended family which has people who are not blood kin living with it.
blues	a form of music shaped by Blacks. Having its origins in the late nineteenth century, the form was influenced by work songs and field hollers. It often expressed loneliness or sorrow, although some blues reflect defiance or humor about life's burdens.
boycott	an agreement by a group of people to refuse to buy certain goods or services, usually for the sake of achieving a specific goal.
censorship	suppressing or deleting news or information the press wishes to present to the public. Censorship is sometimes done by the government.
circulation	the number of copies of a magazine, newspaper, or other periodical distributed to readers.
civil disobedience	the refusal to obey certain laws for the sake of influencing public opinion about the unfairness of the laws. Civil disobedience may involve boycotts, picketing, or sit-ins.
civil rights	rights belonging to all individuals within a society or state.
collage	a work of art composed by pasting or placing together on a surface items or images not usually found together, such as newspaper clippings, theatre tickets, photographs, and others.
collegiate	having to do with colleges or universities. Collegiate sports include college and university teams.
commercial	having to do with making money.
composer	creator of a musical work.
concerto	a musical composition for one or more instruments with orchestral accompaniment.
coverage	the presentation of a newsworthy event in the media. Coverage may include selection of events to report on, amount of space given to the report, or the point of view from which the report is made.
cubism	a style of art which reduced natural forms to geometric shapes, which rejected emotion and storytelling, and which avoided emphasis on light and perspective. Two painters who produced cubist works were Paul Cezanne and Pablo Picasso.
culture	the sum total of ways of living built up by a group of people and transmitted from one generation to another.
demonstration	a public display of protest or approval of something, often by a group of people.
discrimination	treatment of people based not on merit, but on some other aspect, such as skin color, race, or beliefs.
draft	selecting and compelling of people to serve in the armed forces.
drama	a play, written to be performed on stage by actors.
due process	due process of law, the fair and equitable administration of the law, according to which no citizen may be denied his legal rights and all laws must conform to basic legal principles, such as the right of the accused to confront his accusers.

economic expansion	time of economic prosperity, usually marked by increased consumer spending, increased business investment, and growth in the total amount of goods and services produced in an economy. During an economic expansion, employment rates usually improve, and more people have jobs.
equal employment	a policy of hiring both Blacks and Whites in a fair and equitable way.
equal protection	a right to protection under the law, in which every citizen should share equally.
expressionism	an art movement in painting that distorted reality to express highly personal views of the world. Many expressionists used color to show a world of painful, intense emotions.
extended family	a nuclear family which has one or more other relatives living with it.
fiction	literary art that is wholly imaginative or fictitious. Fiction usually refers to short stories, novels, or novellas.
gospel	a form of music closely associated with blues. Gospel was originally church music which developed in evangelical settings around the end of the nineteenth century. As Blacks migrated to urban areas, gospel was transformed by its adoption of elements of blues and jazz. Mahalia Jackson became the best known gospel singer in the world.
grandfather clause	measure added to seven southern state constitutions between 1895 and 1910 allowing the right to vote only to people who could meet certain requirements or whose forebears had been able to vote before 1867. This effectively prevented Blacks from voting in the South.
graphic arts	arts of drawing, painting, and printmaking.
growth capital	money a business uses to invest in new machinery, buildings, or other materials to become larger and more profitable.
improvisation	the act of adding or composing new sections or special touches to a piece of music as it is being performed.
institution	an organization which does an important public job within a society. An example is a church, a school system, or a hospital.
integration	combining previously segregated groups of people into one group, such as a sports audience or school system.
internship	a time of apprenticeship served by a recent medical school graduate.
jazz	music shaped and influenced by Black performers, arising from Afro-American spirituals, blues songs, and work songs. The form evolved into complex, lively rhythms marked by improvisation.
Jim Crow	laws, practices, or policies which separated Blacks from Whites in all aspects of public life.
journalist	a reporter, newscaster, commentator, or other member of the press who helps decide how to select and present the news through the media.
literacy test	a test given to determine whether a person can read and write well enough to vote. These tests were often administered unfairly in the South, so as to keep Blacks from voting.
lynching	hanging or other killing of a person by illegal mob action.
lyrics	the words of a song or a musical.
matrilocal family	family organized around, and residing with, the mother.
media	ways of sharing news and information with the public, such as newspapers, television, magazines, and radio.

ministry	the work done by a church or its leaders, usually supporting the well-being of people.
minstrel show	stage entertainment featuring certain kinds of comic dialogue, song, and dance performed by Whites in blackface or by Blacks themselves.
morale	the attitude or cheerfulness of troops. Low morale is unhappiness or a negative attitude among soldiers.
mortality	the rate of death among a specific group of people.
mural	a painting designed for, or permanently done on, a wall.
musical	a play with music, singing, and often dancing. In a musical, feeling is expressed in music as well as in words.
novel	a work of fiction, usually an extended story told in prose.
novella	a work of fiction that is longer than a short story. A novella is a short novel.
nuclear family	a family which includes a husband, wife, and children.
opera	an extended dramatic composition in which all parts are sung to instrumental accompaniment.
orchestra	a company of performers on various musical instruments who play concert music. An orchestra usually includes stringed, brass, and percussion instruments, and may perform symphonies or operas.
organization	a group of people who join together to achieve a specific purpose.
petition	a formal request, often addressed to a person or persons in authority. Petitions are usually signed by many people, and are used to show public approval or disapproval of laws, customs, policies, or decisions.
playwright	a writer who creates drama, or plays, for performance on a stage.
poem	a form of literary art. A poem is an expression of feeling and/or story in verse, usually marked with vivid images and concise style.
poll tax	a tax to be paid for the privilege of voting. Poll taxes often prevented the poor, especially Blacks, from voting.
precedent	a situation which may serve as an example for later decisions or policy-making.
the press	usually, printed news publications such as newspapers and magazines. However, the press may also be taken to mean all news and information media.
professional	engaging in an activity as a way of earning a living. Professional athletes earn their living by participating in sports.
ragtime	a form of music influenced by Black musicians around the turn of the twentieth century. Ragtime is essentially piano music with strong syncopation based on Black percussive and banjo styles.
realism	viewing or showing things as they actually are. Realism avoids stereotypes.
renaissance	a reawakening, reflowering, or revitalizing, often of the arts of a culture.
repertory group	a theatrical group that performs a set selection of plays or pieces it has prepared and rehearsed.
research	careful study and investigation of a subject to discover or revise what is known about it.
residency	employment by a hospital of a physician while he/she is receiving specialized training.
rhythm and blues	a folk-based but urbanized form of music shaped by Black musicians. It is characterized by strong, repetitious rhythms and simple melodies.
ruling	a decision given by a court on a point of law.
score	written music with vocal and instrumental parts for a show or musical.
segregation	separating groups of people. During the Fifties era, Blacks were often segregated from Whites.
sit-in	an organized passive protest, in which demonstrators sit or gather in a place forbidden to them, such as a White-only restaurant.

spiritual	a musical form strongly influenced by Blacks in America. Spirituals often express religious faith and hope. John W. Work III distinguished three types of spirituals: the call and response chant ("Swing Low, Sweet Chariot"); the long-phrase melody ("Deep River"); and the syncopated, segmented melody (jubilee songs like "Ain't Goin' to Study War no Mo'").
spokesperson	a person who speaks on behalf of another person or a group.
stereotype	a standard, fixed image of something or someone. Stereotypes often falsify the real character of people or groups.
style	a distinctive or personalized way of performing.
support duty	noncombat duty, such as preparing food or cleaning buildings.
unconstitutional	not lawful according to the Constitution of the United States.
Underground Railroad	system of helping fugitive slaves escape to Canada or other places of safety.
White supremacy	the belief that Whites are innately superior to other peoples.
worship	reverence, honor, and homage, given to God.

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